The International Crosby Circle Presents

BING

Edited by REG BRISTO

PLAYBILL

URIS THEATRE

ON BROADWAY

NO 45

March 1977

STOP PRESS

Literally, on the day this issue was completed came the shock news of Bing's fall into the orchestra pit at Pasadena (for the show Bing' mentions in his letter on page 4.) Further news is anxiously awaited.

Because members and the public in general keep asking about STRAIGHT DOWN THE MIDDLE as a result of Bing's resurgence and, of course, the extensive TV golf coverage, we have been in touch with Phillips with a view to getting it reissued, in single form if necessary. Their reply is that the rights have reverted to CBS since 1965! So, we're trying them!

Due to circumstances (he was busy on Broadway!) Bing's message to the ICC for Christmas was received too late for the Dec. issue. Much of it dealt with current activities (then) and has become irrelevant but the meat of the message applies:

I JUST WANT TO TAKE OCCASION ON THIS ANNUAL VISIT WITH YOU TO THANK ALL THE MEMBERS FOR THEIR CONTINUED SUPPORT. I HOPE THEY LIKE THE NEW DECCA ALBUM WHICH HAS BEEN RELEASED UNDER THE "LONDON" RECORDS LABEL. I MADE IT FOR GEOFF. MILNE AND I THINK THERE'S SOME VERY FINE ARRANGEMENTS - SOME GOOD SONGS, TOO, AND ALAN COHEN DID SOME MARVELLOUS WORK WITH THE ORCHESTRA. I THINK MAYBE YOU(WILL LIKE IT. TO CONCLUDE, ALL OF US WISH ALL OF YOU THE BEST OF THE HOLIDAY SEASON AND MANY HAPPY DAYS TO COME IN THE NEW YEAR OF 1977.

As ever, BING.

And also immediately to hand as we close, we have word - and lovely cuttings to illustrate it - from FATHER GEORGE DUFFY in Miami, Florida, of another fantastic week of Bing at the Deauville Star Theatre, Miami Beach at the end of February! There is no doubt at all now that Bing is well-launched on an entirely new phase of his fabulous career. One of the cuttings enclosed was a large newspaper advertisement, one item of which said "Proceeds received by Mr. Crosby will be donated to charities of his choice." Not surprisingly, it was called the theatrical event of the season..... A lengthy review (which will be used next issue of BING) is headed: CROSBY MORE LIKE OLD FRIEND THAN THE LEGEND WE EXPECT.... (MIAMI HERALD FEB.22). Another quote you will like: "When an evening BEGINS with a standing ovation, it establishes a challenge for the entertainer, and in Crosby's case, its a challenge that's more than met."

We extend a warm welcome to the many new members who are now receiving their first BING. We hope they enjoy it and that it is the first of many. They, and ALL members, are reminded that primarily, this is a magazine by readers for readers and all are cordially invited to express their views, their suggestions and articles. And we are proud to say that the Circle is ever-widening - not the least exciting thing about this new era of Crosbyana.

Our main concern is that we speedily get reassuring news from America about Bing and his accident. We might well ask what he was doing? We just cannot stand shocks of that nature.

BING: Quarterly magazine of THE INTERNATIONAL CROSBY CIRCLE - No 45 March 1977

Edited & Produced by
REG BRISTO,
7 Greenmeadow Close,
CWMBRAN, GWENT, NP4 3NR.

Hon. President
BING CROSBY.

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Reproductions are on pages 9/10; 11/12 and 19/20. Warmest thanks to all contributors and also to the letter-writers (always welcome) but of whose interesting efforts we can use only a fragment. Thanks, too, to all those who send snippets from the local press.

In the Christmas (Dec.) issue we told you that our esteemed member and tape expert, BOB ROBERTS, 56 Thorold Rd., Chatham, Kent had had a spell in hospital and was not able to give his usual speedy response to mail/tape requests. We have to tell you now that Bob has not so far made the recovery expected. He and his wife Vera have, indeed, now disposed of their business and Bob's life has necessarily taken on completely new lines, tho' he remains at the same address. We can only, on behalf of all members, send Bob and Vera our warmest best wishes and pray things take an upward turn. It goes without saying that Bob's considerable taping activities on behalf of members is suspended.

TRADING POST seems likely to pose a dilemma! Granted it could, and SHOULD, be a boon to members in the acquisition/disposal of material we are in danger of turning BING into an advertising "blurb". It was, too, purely coincidental but no less than five members sent me extensive items - and later cancelled them. Because of the need to keep certain parts of BING running between issues, they have already been printed and this resulted in the loss of several pounds' worth of valuable paper, not to mention effort, for the feature had to be entirely reshaped. So please keep items short - and be sure. Use the device of offering lists in response to an SAE if your items are longer than six lines.

What a tremendous pity that ROY CHAPPELL had little more than a week's notice of his appearance on ITV's OPPORTUNITY KNOCKS - Roy being our Manchester singing member. His appearance was on St. Valentine's Day, Feb. 14 and he acquitted himself in great style with I ONLY HAVE EYES FOR YOU and WHAT A DIFFERENCE A DAY MADE. As many will know, Roy was placed second being edged out by quite a small margin by the "pretty" boy guitar-vocalist. Indeed, Roy was well in the lead but for a late-rush to the extent that the producer was asking him what he was going to sing next week! If only we could have got the voting power of the ICC behind him Roy would certainly have won - as he certainly deserved to do. It was good to see Roy on the box - a chance he certainly merited. And Roy warted Bing and the ICC mentioned but Hughie Green cryptically remarked that Bing did all right without "us plugging him"! Roy is always busy with plenty of work but, like all artists, he longs for the big "break" - and I know his personal ambition is to make an album on Bing lines....Well done Roy and let's hope something does eventuate from that highly creditable TV performance.

The North East of England action sparked off by our one-time Secretary, FRANK MURPHY has had a most successful "season" including as it did a 50th Anniversary Convention! The next big event is in September and full details will be given in subsequent issues of BING. Already planned is the screening of the Mack Sennett films.

ORIGINAL MATERIAL (C) 1977. Read on for all the Crosby news!

CIRCLE

Members were overwhelmingly insistent in their letters - tho' they needn't have been for we were going to do it anyway! - that we express to Bing just what the incredible year of 1976 had meant to them. And to convey their thanks and appreciation for what Bing had done, mostly in Britain, but elsewhere in that remarkable year. Dreams, once thought impossible of realisation, had in fact, come true because he had "found a way to thank his loyal British fans". The London Palladium, the Gaiety Theatre, Dublin and the Usher Hall, in Edinburgh - not to mention the recording studios of United Artists and Decca - were the settings for memorable experiences. So, at the turn of the year, your Editor wrote on such lines to Bing, endeavouring to express to him just what his hard work and his activities had meant to us all.

The reply, typically Crosby, was as follows; and the words in capitals are put that way by your Editor - not Bing:

> Dear Reg: Thanks for your letter, and I want you to know I appreciate all the kind things you had to say and the things that you told me that the other members of the Circle had to say about the things we did this summer - and the things we did really for the past eighteen months or so.
>
> IT HASN'T BEEN A LOT OF WORK. IT'S BEEN FUN! It was nice to give the kids a chance to work before a live audience. And the recordings were fun, too. Glad you liked the Christmas show.
>
> Have done some concerts since returning - about 3 weeks in New York and a concert in New Orleans. Have a couple more planned in the near future.
>
> Also getting ready to do a big hour and a half TV Special with an all-star cast. A lot of famous names doing cameo appearances. It's a black-tie thing to be done over in Pasadena in a new and quite impressive theatre that's been erected over there. Should go well. I hope they play it in England.
>
> Again, thanks, and warmest best wishes to you and all the Circle.
>
> As ever BING.
>
> Jan. 17.

Well, we'll allow that Bing and his family found it fun; but he'll not convince us there was no hard work attached to it all - in that blistering heat, as well! You will read, almost immediately, about the spell Mr. Crosby and the family did on Broadway in New York. We seem to see most of the big spectaculars Bing does over here - eventually, so let's hope that is the case with the one Bing mentioned as being performed in Pasadena. And indications are that Bing is going to be just as active in 1977 as in the previous couple of years. We have much to be thankful for, have we not?

The Crosby Christmas card was as individual as ever this year - sorry, last year! It featured pictures of the Palladium appearance with Bing, microphone in hand, swinging out, and on the inside the family with Harry and Nat in their tuxedos, Kathryn in her pale-blue full-length dress, and Mary in similar only pale-pink. The wording: "We are singing to wish you a Happy and Blessed Christmas...." with their names following, all in gold-lettering. It is notated "London Palladium '76" to settle any arguments!

BING ON BROADWAY

December - 1976.....

The legendary BROADWAY MELODY took on a new dimension in December, 1976 - just three months ago. Not entirely new, of course, but it WAS 44 years since Bing appeared on the most famous theatrical avenue in the world - Broadway. We're quite certain that readers will want us to report Mr. Crosby's appearance there as fully as possible.

As shewn elsewhere in this issue, it was Robert Paterson, the London impressario who also presented Bing at the Uris Theatre - and we learn with delight, not unmixed with astonishment, that this persuasive gentleman is actively arranging for Bing to tour Germany - and Australia. The latter visit will, we are certain, prove to be on of the greatest of Bing's fabulous successes for Australia is Crosby-country - true Bing-land and if and when Bing's visit does take place, he will be astonished at the reception he will get there. Of that there is no doubt. But that is something for the future - and we sincerely hope it is the NEAR future for we know our members Down Under are already in a ferment of anticipation.

But to return to the Broadway shows. Our US members gave the shows roughly the same coverage our members did at the Palladium, the Usher Hall, and the Gaiety in Dublin. The newspaper reviews of the shows is - we pray! - reproduced in this issue actually as they appeared in America. Reader TIM BROOKS, of Jackson Heights, New York, got his despatches off to us well before 1976 was out, complete with the Uris Theatre programme. Time wrote:

"I suppose you will have quite a bit of information on hand on Bing's recently concluded New York concerts but I thought you might be interested in the enclosed program and reviews. I caught the show on December 8, the third night - and to echo you people over there: What a show it was! There was a warmth and good humor evident which made it seem that the big Uris Theatre was really only an intimate supper club - with Bing right in front of you singing a few songs....

The format, from what I read in BING, was closely patterned after the London concerts. As the curtains parted a big 40-piece orchestra on stage began playing WHERE THE BLUE OF THE NIGHT - and Bing bounced on stage and launched right into his first song. No more fanfare than that!

Although most of the show was pure Bing, we too had some diversions to add a mite of variety, such as a set by guest star Rosemary Clooney. Rosie was, unfortunately, suffering from laryngitis on the night I saw the show, and though her marvellous style was intact she had to apologise for 'the notesthat couldn't make it tonight'. Here again she introduced her son, Miguelito Jose Ferrer, who was drummer in the orchestra.

Joe Bushkin's Quartet effectively backed Bing on several numbers and also had a set on their own. They were excellent. Comedian Ted Rogers's turn must have been funnier to British ears than to American, though the man sitting next to me obviously liked it - howling so loudly I thought my eardrums would break! Bing did his duets with Kathryn and the family but well, let's say they performed with verve and good humor. Be it noted, however, that Harry Jnr. had a nice spot of his own doing a flamenco guitar piece (by Segoia, I believe) and Mary Frances like wise performed a highly effective dance routine.

Most of the music was contemporary or high quality standards, but then the highlight of the evening - as in London - came in the second part when Bing remarked: '..perhaps its time to poke the embers and see if we can turn up an old chestnut or two'. He then launched into a long medley of hits from all phases of his career, occasionally augmented by a spare family member or two (for Grace Kelly's

part in TRUE LOVE, Gary's part in PLAY A SIMPLE MELODY, or to dance as Bing sang).

Bing missed a lyric here and there but covered it with such style that it was almost better than the original. 'I've got to study up on some of these," he interjected after singing: 'Moonlight becomes you...er, something about your hair..."

One song had to be included, of course, especially since it was a December concert, but Bing sneaked up on 'White Christmas' by singing the seldom-heard opening verse, to the delight of everyone. At the end Bushkin took his music from the stand and rolled it out into a ten-foot long string - just as in London.

Bing was in splendid voice throughout the evening and the audience obviously enjoyed itself immensely. He received a standing ovation at the end. Its a pity that the theatre was not full, but given the size of the place, the rather high scale (20 dollars top) and New York's rather "trendy" tastes in entertainment, perhaps that's understandable. NEW YORK magazine's supposedly comprehensive guide did not even list the concerts. It was an old audience, too, I had to be careful not to trip over the old ladies with canes while leaving the theatre! US youngsters, by and large, will not even try Bing's kind of music. Yet my date, who is in her twenties, and who listens almost exclusively to contemporary rock music, said that despite pre-show misgivings she enjoyed herself immensely. She also admitted to surprise that there wasn't anything off-colour or suggestive in the entire show - a rarity these days.

So there it is, a somewhat wordy but highly appreciative view of Bing on Broadway. I wouldn't have missed it for the world, and I'm glad I didn't. It was first class entertainment, as only Bing can provide. I hope that he keeps providing it for many years to come.

Best wishes, TIM BROOKS.

Editor: Yes, yes, I know! Much of it duplicates what we have printed in BING following his Palladium and other British appearances - but its such a momentous change for us in Britain to see something Bing-wise BEFORE America we had to make the most of it! That doesn't mean we're not appreciative of Tim's fine letter - and the reviews he enclosed which - keeping our fingers crossed - are reproduced in this issue elsewhere.

> But there were differences between the shows in Britain and those in New York. You will readily recall that Bing totally ignored WHITE CHRISTMAS here, even in that fantastic medley....true it was in 90° of June/July heatwave....whereas it was more appropriate in December in New York.

And Tim confirms what we have learned from Ken Barnes and others - that the record and entertainment scene in America has gone over completely to hard "rock" - and the most bizarre exponents of it. And that is SAYING something.... take this next American correspondent, for example:

> I'm writing in the hope that you can help the release and promotion of newly recorded records of Bing Crosby in the United States. I've written to Pat Sullivan (Club Crosby in the States) and am sending also this date a letter to Geoff. Milne of Decca, London. You or members of the ICC might be able to contact Ken Barnes or some else with United Artists that we have a hell of a time getting Bing's new recordings because of lack of PROMOTION AND DISTRIBUTION in America.
>
> Sure, I know what is available only because I'm a member of the fine ICC - but what about the people who do NOT belong? I still haven't gotten MY TIME OF LIFE or WHEN A CHILD IS BORN. The only way I can presently get them is by tracking someone overseas or on our West Coast (Which means weeks of waiting and excessive postage and insur- costs.

Now that Bing has made successful concert appearances both in London and New York it is very frustrating that certain new recordings never reach America.

We have two local outlets, such as Peaches Records & Tapes or Theatre which carry a terrific line of recordings but as yet the two records mentioned above I have not heard or seen them yet. Hoping someone will understand this frustrating problem; Bing's records are not even getting the chance to be successful over here nowadays. The situation needs a sincere effort at distribution and promotion.

FRANK SYLVESTER.

7917 Pinegrove Ave., Parma, Ohio, 44129. USA.

Editor: Its an astonishing situation again, that Bing's records are getting more promotion and presentation here than in the States - where it all began. Not that the situation here is anything to shout about. Singles NEVER appear in South Wales and one has to order them specially. There was a lot of faith placed on the K-Tel advertising of the Palladium set, but though your Editor has two ITV channels available, sorry three, I saw the jingle once towards the end of November. I didn't watch continuously, of course, for I have other things to do but it has been reported to me that mentions were very sparse indeed. And it was a week before Christmas that just one shop had the set in. Other shops followed AFTER Christmas. But Bing's albums have all turned up here, sooner or later in what is a fairly barren area. South Wales, I mean.

Frank Sylvester's plea has been passed to United Artists via Ken Barnes; and Geoff. Milne will be getting his own direct from America. But Ken, among others, have told us how almost 100 per cent the American record industry is sold on the "black rock-fast buck" principle. This usually means the record is selling in millions one week - and piled high in the junk shops the next. BUT, the fast buck has been made. And all the while the record-buying public are blind to the fact that they are being taken for a ride (this American influence!) the situation isn't going to radically change, I fear.

Record companies and their distributors just have no way of forcing retailers to stock any particular record - and with the overnight turnover that retailers seem to be looking for today its even more difficult for them. On the other hand, to illustrate what an odd position exists, I have had letters from many countries - including RHODESIA and South Africa generally. It is an odd circumstance indeed when Crosby records are, seemingly, easily available there but not in America! Odd afterthought: if I send BING to Rhodesia am I a "sanctions breaker"?

ON THE NEXT PAGE CAN BE SEEN THE REVIEWS OF BING'S BROADWAY PERFORMANCE EXACTLY AS THEY APPEARED IN "THE NEW YORK TIMES" OF THURSDAY DECEMBER 9 AND IN"VARIETY" ON DECEMBER 15. IT IS FELT THAT REPRODUCED IN THIS WAY THEY ARE MORE GRAPHIC THAN MERELY RE-TYPED BY US.

THERE WAS ONE IMPORTANT DIFFERENCE BETWEEN THE BROADWAY SHOWS AND THOSE IN BRITAIN; IT WAS IN THE PROGRAMME! THE FRONT PAGE IS REPRODUCED ON THE FRONT OF THIS ISSUE, WHILE ANOTHER PAGE ELSEWHERE IN THIS ISSUE SHOWS THE "CAST LIST", AGAIN ACTUAL SIZE. NORMALLY IT WOULD HAVE BEEN A HANDSOME PROGRAMME - IT ALSO CONTAINED NOTES ON THE CAREERS OF ALL THE PEOPLE CONCERNED - BUT COMPARED WITH THE MAGNIFICENT BROCHURE PRODUCED HERE IT WAS A CASE OF "NO COMPARISON" AT ALL, which is a pity for our American members for the brochure really is a fantastic memento of those historic appearances.

Another Stateside member, FRANK McALLISTER, 9N Hollywood Drive, Harrisburg, Penn., 17109, gave another good impression of how friends across the pond shaped up for Bing on Broadway. Frank wrote:

> On Dec.18 my wife, son and I were fortunate to be able to see Bing at the Uris Theatre in New York. The programme was clearly very similar to those given over in Britain for you folk - except for Billy Biers Orchestra in place of Pete Martin's. We didn't want to drive all the way to New York so we took a Greyhound Bus from Harrisburg to New York. The trip took five hours, but the bus terminal is only ten city blocks from the theatre. To go by plane is only 55 minutes in the air, BUT from Kennedy Airport would be absolute MURDER! We hadn't been to New York since 1955 and I must say there was quite a change - and not for the better.
>
> About the show, well, I can only echo what everybody else has said: everyone in the show received a great reception but for Bing the response can only be described as stupendous. I imagine he pulled the same gag in his shows over there? Immaculate attire, black tie, well-tailored tux, etc - and the brightest pair of red sox I've ever seen! He sure is remarkable. I've never heard him in better voice and if he ever appears again in the east I sure hope to be there. I am enclosing a snapshot my son took of the show - perhaps you would like it as a memento.
>
> Best to all in the New Year, FRANK.

Editor: The picture Frank sent - in colour - was really excellent. His son caught the entire cast, including Ted Rogers and Joe Bushkin with the orchestra behind them. It can be seen that people in America were trekking to the Uris theatre (which by the way can hold no less than 3,000 people) in much the way that we made our various ways to the Palladium. But, I never noticed: DID Bing wear red sox - er sorry, socks, at the London shows?

> There were, it seems, mixed feelings about our Ted Rogers in New York. Perhaps his accent and speed of delivery had something to do with it. One imagines that, being essentially a topical comedian, he genned himself up on the American scene. He may not be everyone's cup of tea - but he is certainly sharp.

Then there was PHIL GELORMINE, JR., of 662 N. Meadow Drive, Bound Brook, New Jersey 08805 who wrote:

I am 25 - and just discovered Bing Crosby! Of course I've KNOWN about him all my life but only took a passing interest in his career. That is, until I secured tickets for his two week stint at the Uris Theatre in New York. I was overpowered by the rich vibrancy of his voice - and at the age of 72! I met him at the stage door several times thereafter and was also most impressed with his extreme courtesy towards his fans. As cold as it was in New York on some nights he took the trouble to sign everyone's autograph book. And he's been in the business for over 50 years... Needless to say, I am frantically trying to catch up on my Bing records, books, discographies - just anything Crosby!

Editor: Who said America had gone "ape" on the music scene? We'll be happy to help friend Phil as much as possible.

News item in New York paper just after Christmas: BING CROSBY SANG "SILENT NIGHT" IN GERMAN ON WENER BAECKER'S 'NEW YORK, NEW YORK' PROGRAM AIRED CHRISTMAS DAY BY THE NORTH GERMAN WEB (NDR) WHICH WAS LINKED INTO THE NATIONAL ARD NETWORK. PROGRAM, WHICH INCLUDED MRS. CROSBY (KATHRYN) PIANIST JOE BUSKIN, GERMAN ACTRESS MARIA SCHELL AND

(cont.p.13)

URIS THEATRE

Under the direction of James and Joseph Nederlander and Gerard Oestreicher

ROBERT PATERSON
presents

BING CROSBY
ON
BROADWAY
with
ROSEMARY CLOONEY
JOE BUSHKIN
and
JOE BUSHKIN QUARTET
KATHRYN CROSBY
HARRY CROSBY III
MARY-FRANCES CROSBY
NATHANIEL CROSBY
TED ROGERS
THE BILLY BYERS ORCHESTRA

Produced by WILLIAM LOEB

Lighting by MARTIN ARONSTEIN

Staged and Directed by ROBERT SIDNEY

(NET PROCEEDS GO TO THE ASSOCIATION FOR THE HELP OF RETARDED CHILDREN AND MANNES COLLEGE OF MUSIC)

The Producers and Theatre Management are Members of The League of New York Theatres and Producers, Inc.

–Best-loved character

TODAY Bing Crosby is probably the best-loved character in the world apart from the creations of Walt Disney, writes Peter Markie.

For half a century he has dispensed joy and entertainment to millions who were never to meet him but felt they knew him and had a friend in him.

A colossal, enveloping warmth of affection has been returned to him. We all have personal Crosby memories stemming from that casual, lazy pipe-smoking image. Bing, Mr. Family Man, Mr. Clean, Mr. Cool.

Whether it was Raining Pennies from Heaven or Blue Skies; in the Blue of the Night or In the Cool, Cool, Cool of the Evening; the Road to Morocco or in a Little Spanish Town; Gone Fishin' or Busy Doin' Nothing; Zing a Little Zong or Alexander's Ragtime Band; Sing a Song of Sunbeams or White Christmas . .

. . . Somewhere along the line, all of us can wrap out troubles in Crosby dreams; 50 years in the business, 50 smash-hit films, more than 300 million records sold.

Perhaps it would be fitting to give Bob Hope the final word to sum up the most popular entertainer of them all: "Nobody has ever reached his proportions."

On Broadway

The incredible Paterson presents the indestructable Bing Crosby

BING CROSBY, who last played on a Broadway stage at the PARAMOUNT THEATRE in 1931, returns to Broadway headlining a special BING CROSBY Show entitled "Bing Crosby and Friends" at the URIS THEATRE in a two-week engagement starting December 7 through 19.

And it was our own ROBERT PATERSON, the London-based impresario who recently presented the historic and critically acclaimed Bing Crosby 50th Anniversary shows at the London Palladium and in Ireland and Scotland, who is also presenting the Crosby engagement at the Uris Theatre which is expected to be the major highlight of the new Broadway season.

AN HISTORIC ENGAGEMENT

Crosby's recent appearance in London attracted fans from Australia, Japan, South Africa and every European country in what turned out to be the most historic theatrical event in the last decade in Great Britain.

With Crosby will be the same members of his Palladium company ROSEMARY CLOONEY, jazz virtuoso JOE BUSHKIN, Mrs KATHRYN CROSBY and talented progeny MARY FRANCES, HARRY and NATHANIEL CROSBY.

Getting Crosby to appear in London was a considerable "scoop" on the part of the incredible 36-year-old Paterson who seems to thrive on achieving the impossible.

Nobody dreamed he could get Bing over here for a season, but he went to Hollywood and charmed Crosby into signing a contract — which was concluded only on condition that he — Paterson — stayed backstage with Bing every night of the season.

And he was there in black jacket and tie on the hottest summer nights of the century.

and he is in the midst of preparing an Australian tour for Crosby.

Unit Reviews

Bing Crosby On Broadway

Bing Crosby, Rosemary Clooney, Ted Rogers, Joey Bushkin Quartet, Kathryn Crosby, Harry Lillis Crosby Jr., Nathaniel Crosby, Mary Frances Crosby, Billy Byers Orch; staged and directed by Robert Sidney; presented by Robert Paterson at $20 top. Opened Dec. 6, 1975, at

(URIS THEATRE, N.Y.)

Bing Crosby's return to Broadway for the first time since his appearance at the Paramount Theatre more than 30 years ago, provides another demonstration of the old Groaner's skill at song. He has brought in an elaborate show to accompany him on his reentry on the scene and he is working gratis in order to provide maximum returns to several designated charities.

First week's gross hit a fine $131,600.

Crosby enhances his stature as a national monument. He still has that rich voice, the amiable personality and distinctive style that has made him a major factor in the musical world since radio days.

Crosby and the Joey Bushkin Quartet make the show a memorable event. Together, they retrace a rich vein of Tin Pan Alley. Crosby goes on a musical binge lasting about 40 minutes at the conclusion of which the audience was on its feet.

Bushkin, who opened the second half, also scored on his own. His kind of music is imaginative, jazzy and extremely bright. With a background of bass, guitar and drum, Bushkin's piano and occasional trumpet work, provide a potent moment of entertainment.

The first half, despite Bing's occasional tunes and duetting with other principals, was somewhat slow and unrewarding. Rosemary Clooney with her son Miguelito Jose Ferrer at the drums, sings well, but her remembered old excitement didn't project at the Uris Theatre. British comic Ted Rogers came to life only a few minutes before his close with his political jokes. Billy Byers conducts the huge stage orchestra effectively.

As for the others — Bing Crosby has a nice family. —*Jose.*

Stage: Bing Is June in December

BING CROSBY ON BROADWAY. Staged and directed by Robert Sidney; produced by William Loeb; lighting by Martin Aronstein; production stage manager, Robert V. Straus. Presented by Robert Paterson. At the Uris Theater, 51st Street west of Broadway, through Monday.
WITH: Bing Crosby, Rosemary Clooney, Joe Bushkin, Joe Bushkin Quartet; Kathryn Crosby, Harry Crosby 3d, Mary-Frances Crosby; Nathaniel Crosby, Ted Rogers, the Billy Byers Orchestra.

By CLIVE BARNES

It was something not at all unlike wild horses that dragged me to "Bing Crosby on Broadway" at the Uris Theater on Tuesday night. My admiration for Mr. Crosby is unquestioned — he was one of the lyric poets, the casual troubadours of my generation. Mr. Crosby and Frank Sinatra were to me what Led Zeppelin is to my son. But I was far from certain that I wanted to see Mr. Crosby on stage, in the flesh. I remembered all those television commercials for orange juice or something, and faintly but palpably shuttered.

Yet the man is fantastic. He is still a great singer, with a sweet, accomplished voice. I loved the performance. He has come back with all that certain charm, and, really, all of that gorgeous voice.

What is the charm? It is chiefly the ability to be himself in any circumstance. There is a certain pressure, a certain tension, which only goes to give the total impression of naturalness a special gloss. The man slouches on stage like a nervous giant. A small nervous giant. His casualness, which is absolutely endearing, appears to be paid for in blood. His lovely suavity is so memorable because it seems to have been bought at such a price. He seems nervily impregnable to nerves.

●

I cannot recall when I did not know about Mr. Crosby. I hummed him in my nursery. Yet here he comes on Broadway and, with no apologies asked for or received, the voice is just beautiful. It has darkened a bit over the years. It is now a bass baritone, but he still has great flexibility, and, once in a while, daringly, but convincingly, he will move up a complete octave.

His technique is better than I ever recalled it. No, he probably is not a technician in the way that Mel Tormé is a technician—who is?—but he uses his voice with astonishing and enchanting skill. Moreover his voice is totally at the service of his personality. He lives his songs. He never plays any role other than himself. His singing is his nature, so he never fakes. This is what is so touching.

Thinking of singers, more or less of his generation, who had that skill, I think of Hans Hotter, Dietrich Fischer-Dieskau, Gérard Souzay. Yes, all lieder singers. It is a question of the dramatic identification with the music. Mr. Crosby sings in a way that makes words into statements.

●

Mr. Crosby used to be called "The Groaner," and there is indeed something to that description. He does gravel notes; he actually plays with songs in the lower register, toying with them like a friendly bear.

He sings oldies with the excellent Joe Bushkin Quartet that slide into one's past like perfected memories. Here is a legend that lives. What was that Noël Coward remark from "Private Lives" about the power of cheap music? A man such as Mr. Crosby, and there are extraordinarily few men such as Mr. Crosby, carry through their voices, and perhaps even more their styles, the remembrances, fantasies and aspirations of a generation.

Now for the show. Well, so far as Mr. Crosby was concerned it was sumptuous. He even got away, as he had to, with singing "White Christmas." His family, at present, is less talented than himself. Markedly less talented. But they appear little, and at least look good.

He brought with him a British comedian called Ted Rogers, who was only sporadically funny and more often silly, but he did have Rosemary Clooney, who sang with charm and expertise.

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Of course, it was an evening of nostalgia. An evening when you watched an old man being defiantly young. But why didn't he sing "It's June in January"? That was my song for Mr. Crosby, and he sang everyone else's, but not mine. But I forgive. Because I remember. And there is nothing like a surviving pop singer to chart the patterns of your life, rough-hew them as you will.

VARIETY 12/15/76

Unit Reviews

Bing Crosby On Broadway

Bing Crosby, Rosemary Clooney, Ted Rogers, Joey Bushkin Quartet, Kathryn Crosby, Harry Lillis Crosby Jr., Nathaniel Crosby, Mary Frances Crosby, Billy Byers Orch; staged and directed by Robert Sidney; presented by Robert Paterson at $20 top. Opened Dec. 6, 1975, at

(URIS THEATRE, N.Y.)

Longplay Shorts

Bing Crosby and ZZ Top will have new albums on London in January. The Crosby set, his first for the label, was etched in Hampstead, England, and contains standards previously unrecorded by singer who returned to Broadway last week for the first time in 40 years. The Olympic Runners also have a January LP for London, which also will distribute an LP by the

(Cont. from page 8)

and actor Billy Dee Williams, was lensed at Bing's suite in N.Y.'s Waldorf-Astoria .....

Editor's translation note! I imagine North German Web. is network; "lensed" would be tele-recorded, or video-taped. It is also understood that Germany bought the Bing-Lisa Minelli show, covered by Bert Bishop in BING ON THE BOX in this issue.

Whilst grumbling about the distribution of records, or the lack of distribution, it is something to ponder on that your Editor has received letters from Venezuela, Rhodesia, Indonesia, as well as Malaya! So, the records are certainly reaching some distant parts. I think Indonesia surprised me more than anywhere...

POSTSCRIPT TO PHIL GELORMINE'S letters, already mentioned: "When I saw Der Bingle in New York, I noted that I appeared to be the youngest in that massive audience of over 3,000 fans! Boy, what my generation is missing. If they could only listen to some of those early jazz sides that he cut - things like SWEET GEORGIA BROWN would they be impressed!"

Yes, we think they would. But do they get the chance? But its nice to have this evidence that this 25-year-old is a true follower!

Still Stateside, the OBSERVER ran a story by LARRY ADLER on 23 January last dealing with the incredible witch-hunts in America in the early 50's when many Hollywood celebrities suffered under the anti-Red activities of Senator Joe McCarthy. Larry himself was virtually banned from the US. His story contained the following:

"As a contrast, Leo McCarey, who directed smashes like GOING MY WAY and THE BELLS OF ST. MARY'S testified as a 'friendly' witness before Senator McCarthy's committee. He loathed the Reds, he said. They loathed him too, and his films flopped in the USSR. The committee's counsel, Robert Stripling, played straight-man.

STRIPLING: What is the trouble?

McCAREY: WELL, I THINK I HAVE A CHARACTER IN THERE THAT THEY DO NOT LIKE...

STRIPLING: BING CROSBY?

McCAREY: NO - GOD.

Belly-laughs all-round."

Mrs. Crosby, in a letter to Frank Murphy:

Dear Frank: We had just settled down to the fall's activities and suddenly here we are in New York at the Uris Theatre for two weeks. Bing feels it won't be as exciting as our United Kingdom experience, but we'll do the best we can.

It was so dear of you to come so far to see Bing, and we're terribly grateful for all the Crosby Club members and for their earnest support. Hope to see you again next summer. Best wishes.....Kathryn Crosby.

We hasten to say that we ARE not competing with our American friends; far from it. And what is more, Broadway must have exceeded any expectations Bing may have had for subsequently another letter from Mrs. C. indicated that, terrific as Britain had been, Broadway too was tremendou . Honours even - which is how it should be. The object of our admiration is universal.

SHEFFIELD SPOTLIGHT

ON BING

The splendid series the SHEFFIELD paper, THE STAR ran on Bing was briefly mentioned in BING last December when the series was in full swing. This paper runs a pull-out Week-end supplement devoted to entertainment and it was in this that Chas. Thompson's book, BING, was serialised by Peter Markie. Beginning in mid-November it was beautifully timed for conclusion on Christmas Eve. Additionally, it was exceedingly well presented with an absolute profusion of photographs. Thus there were six instalments, each bearing an appropriate heading. For instance, the first was BITTING BY THE MUSIC BUG. Then, BING AND THE JAZZ AGE, HOLLYWOOD'S WELCOME - 30 DAYS IN CLINK!, WEDDING BELLS - THEN BING TAKES TO THE "ROAD"; SORROW AS BING LOSES DIXIE, JOY AS HE FINDS A NEW LOVE; and finally, WHY BING DIDN'T WANT TO SING "WHITE CHRISTMAS". The whole series makes a fine selection of Crosbyana and includes many pictures that are seldom seen.

> The paper clearly received so many letters from readers about the series that they invited them to describe their favourite Crosby record and offered prizes of the WORLD RECORD set, THE BEST OF BING. Seems the response was enormous and we have the permission, kindly granted, of the Editor to include the more interesting of them in BING. Among the winners were our own members, ADRIENNE and ROY DODDS of Haslam, Derbyshire whose letter is actually reproduced, together with two more of the letters, in this issue. The picture, like all newspaper pictures, doesn't do justice to the cheerful pair, Adrienne and Roy. As far as can be ascertained they were the ONLY ICC members who participated! This isn't so surprising as might seem. Almost daily letters are received from new members who quickly demonstrate their knowledge of Bing; and illustrate again the odd fact that there are as powerful supporters of Bing outside the Circle as within it! But the publicity kindly afforded us by United Artists (and Ken Barnes) on recent album sleeves is helping to remedy that situation.

In addition, therefore, to the letters actually reproduced later on, here is a selection of the more interesting letters that were published in The Star, Sheffield.

William E. McCarthy, Launce Rd., Sheffield: One song recorded by Bing brings back a happy but funny memory to me. During the last War, I and several other ratings were returning home on leave from the Navy after our initial training spell. Our first issue of the uniform wasn't all that smart, especially the trousers. We heard of a house in Portsmouth where we could have the trousers widened by the addition of a gusset, and called in.

As each of us had only one pair we had to take them off and hand them to a giggle of girls, who retired to an adjoining room to get on with this war effort! We were left sitting with our small cases across our knees hiding our embarrassment when one of the largest women I've ever seen entered, told us to relax, and switched on the radio. After a while the girls returned with our trousers, sewn, pressed and ready for the on! But as we removed the cases and began to step into them, Bing started singing DEARLY BELOVED - HOW CLEARLY I SEE....A memory I'll never forget!

Mrs. B. Hubbard, Millthorpe: It was towards the end of the last War and Bing's GALWAY BAY would have been Top of the Pops had there been such a thing. I was in the WRNS., it was Christmas and I had been sent to West Hartlepool on a course. They were miserable dark days with icy winds and driving sleet. On Christmas Day I was one of two WRNS invited to have tea and supper with a local family. How very kind they were to us. As we ate our spam snadwiches and precious tinned fruit and cream Bing's latest hit came on the radio. To me, GALWAY BAY will always be in West Hartlepool.

C. H. Crowther, Storth Lane: I suppose like a lot of ex-servicemen Bing's voice brings both joy and sadness. I remember on our way out East during the War there were always the potential 'Bing's' on the ship's concerts. On arrival at Kalyan transit camp near Bombay, you could hear Bing's records all day in the NAAFI and nobody wanted to listen to anything different.

We crossed India to Northern Burma ready for the race to Rangoon. On our way thro' Burma we always kept a battery charged up for the portable radios for whever we had the chance to listen to Family Favourites and you could always bank on a couple of Crosby records. When the War finished I was camped at a place known as the Sitang Bend in Central Burma where a lot of Japanese POWs were camped. One day I heard a Japanese keep repeating DON'T FENCE ME IN, only these four words. I went over to him and he smiled and said something like 'Bingle Crowsby'. After that he became known as Bingle. Bing was truly international. My own favourite is LONG AGO AND FAR AWAY which was always being sung by a pal who never came back.

Harold Derbyshire, Jordanthorpe: Complicated bone trouble saw me being transferred from the Royal Infirmary to King Edward VII Hospital, Rivelin Valley Rd., for specialist treatment. I spent 1940, 1941 and part of 1942 there with plaster cast from chest to toes and with other long-term patients, all happy people, although pain was sometimes really unbearable. Hobbies were taught - embroidery, gold wire-work, for rings, bangles, necklaces, which were sold. Money realised was put back into our stock and a little retained for buying games, cards, chess, dominoes - anything to while away the time. Always very popular was the war singsong or record sessions. We had about eight records of Bing's of which we never seemed to tire. Yes, Bing gave us happy hours. The one I remember best was after an extensive bone operation when I awoke to the strains of Bing singing IF I HAD MY WAY.

Mrs. Olive Masters, Hackenthorpe: The Bing Crosby memory for me takes me back to the hungry 30's when hundreds of Sheffield families really were hungry, often cold, and poorly clad. The rare occasions on which we kids of the depression era could scrounge 2d (one new penny) for a trip to the pictures meant a brief escape from reality, all the more magical when the feature film was a musical, a la Busby Berkeley. Ironically, Bing's hit BUDDY CAN YOU SPARE A DIME? was very popular at this time and never fails to revive poignant memories of more than 40 years ago.

G. Croudy, Sheffield: I was in the 2nd T.A.F. serving in Germany during the War, and just about on my 'uppers' both mentally and physically, rushing fuel and rocket shells up to the advanced airstrips all day....,I was coming off guard one particular morning when I heard Bing singing I'LL BE SEEING YOU over the radio. As I listened to the words I lived every one of them...."all the old familiar places... the childrens' carousel...the park across the way..." and somehow everything did seem worthwhile.

William Cooper, Rotherham: It was a nasty, cold, winter's night. I was 16 at the time. A knock came at the door. It was my mate's mother. Would I lend him the record I had just nought that week-end? I knew he was ill in bed.

I went to their house and we were both crackers over the vocalist. We played the record over and over again. It was getting on for midnight when I left him. I lent him my record. When I came home from the pit next day I was shocked to learn that my mate was dead. His mum told me his last words were: 'Please play the record again.' I went to his funeral and I told his mum to let the record be buried with him. The artist: Bing Crosby. The song: WHERE THE BLUE OF THE NIGHT. The year, 1936. He is a credit to his profession and has been for 40 years or more. I am 57 years old now but I'm still 'crackers over Crosby'.

(Editor: This, for me, was the outstanding letter and would have been given Top Prize had I been judge. It reminds me of the identical time when half a dozen of us 16-year-olds would buy a 2/6d Bing record. Not all of us had a gramophone then and we used to visit the houses that had...bearing our precious record as if it were the Crown Jewels. More happily, I did not have a mate die like that; not until the War, anyway.

And its pretty certain that that sort of thing was going on all over the country....)

K. PRIESTLEY, Sheffield: I was an avid Crosby fan, buying almost all his early Brunswick recordings before joining the Forces in Nov. 1939. Early December, 1943 found us on the Arakan front in Burma. On this particular evening a large body of troops, including Ghurkas, Indians and W. Africans were gathered in a jungle clearing to see an open-air cinema show. Halfway through the inevitable happened - the reel broke. After a lengthy wait, amidst the jeers and catcalls, over the speaker system came the first notes of WHITE CHRISTMAS. Suddenly, all was quiet. Even the native troops sensed the atmosphere and ceased their heckling. Our thoughts travelled home to England and the Christmasses we used to know.

In my next airmail home I asked for the record. It still holds a special place in my collection, just another scratchy 78, but what magic it still holds for me.

Mrs, K.M.Beddard, Mexborough: I have wonderful memories of Bing Crosby. I had just had my first baby 39 years ago. I laid in my hospital bed, put on the earphones and there was Bing singing PENNIES FROM HEAVEN. As I was leaving the hospital with my baby in my arms, the nurse said to me: "That's not true now, is it?"

I wondered what she meant, and then I heard on the loudspeaker in the ward Bing singing I'VE GOT YOU UNDER MY SKIN. We laughed but I have never forgotten and when I hear those songs now I remember. Bing is the greatest!

(Editor: Shall we be factual and point out that there were about eleven years between the recording of these two songs? Perhaps Mrs. Beddard had TWO babies. Or did the good lady use a little poetic license? No matter.....

Miss L. Nichols, Barnsley: At Christmastime it was the custom in the room where I worked with five other girls to pull one name out of a hat and just buy one Christmas present each. I was moved into another room with two other girls, who left to have babies, so I was left working alone. My very good friend from my old room came to see me, and said that they had been pulling names out of a hat. I commented that I wouldn't be getting a Christmas present that year, as I was working by myself.

On the Christmas Eve, the girls and I went out for Christmas lunch as usual and after we had finished eating I was handed a parcel and told that this was my present. I was laughing, thinking it was a joke until I looked inside to find an LP (DAYDREAMING by Bing Crosby) who they knew was my favourite singer. I started crying and was so choked up to think they hadn't forgotten me that I couldn't say a word. And when I looked, finally, at the rest of them round the table, they were all in tears.

(Editor: This was a prize-winner and was accompanied by a charming picture of the six attractive young Sheffield ladies, with Lyn Nichols displaying her DAYDREAMING Coral.)

Mrs. Sheila Johnson, Woodseats: WHITE CHRISTMAS is the one for me. Like the rest of Bing's songs its timeless. It reminds me of a certain Christmas Eve of years ago. My new boyfriend and I were in a none-too-comfy pub making conversation and having a drink. There was no snow that year, only draughts from the cracks between the floorboards. We were about to leave when the juke-box sprang into life. The first disc was WHITE CHRISTMAS and as the melody floated around the room warmth and cheer came to everyone, faces brightened and glasses clinked. There were only two other records played that night but no one minded. Suddenly we felt festive and for my husband and I it has been a favourite ever since.

A.E.Hodson, Sheffield: Bing's rendering of WHITE CHRISTMAS is something precious, and as traditional as turkey, pud and mistletoe. It is always an annual specialty for me, because it epitomises the true spirit of mankind.

H. MILLWARD, Chesterfield: My best friend, Reg White and I were both members of aircrew during the War but he was in the RAF a year earlier than I. Only once did our leaves coincide and as it was also my birthday. During the seven days he bought me a 78 record on what turned out to be the last time I saw him. Reg was killed on an "op" over Hamburg and is buried at Haan, nearby. The Brunswick 78 (03350) I still have and it is in good condition. Even though I have a good selection of LPs this 78 is still a favourite of mine. Bing sings THE LAMPLIGHTER'S SERENADE and with Johnny Mercer, the amusing ON BEHALF OF THE VISITI

ING FIREMEN, both accompanied by Victor Young and his Orchestra.

Mrs. Amy Archer, Sheffield 10: Clearing out the attic a few weeks ago I found an old diary and the entry for Friday, February 28, 1947, read: 'Yet more snow, 6-10 foot drifts. Went to Odeon to see Bing Crosby and Fred Astaire in 'Blue Skies'. The winter of 1946-7 was exceptionally severe as some of us will remember. I was living in a remote country district at the time, and on Monday Jan. 27 1947 I left home for work in the town some eight miles distant and I wasn't able to return home again until March 17 as the village was cut off by the heavy drifts. During the 7 weeks I found accommodation in the town where I worked, which was within walking distance of the local cinema. Consequently I spent quite a lot of my leisure time there.

On the night in question (Feb.28) the weather was really vile, all buses had stopped running &c. For approximately one hour of that evening's performance I was the only customer in the cinema and my magic moment was dear old Bing singing BLUE SKIES - just for me. I had him all to myself. Aaah!

W.B.WILD, Tanwell Avenue: Blue of the Night brings to me memories of the 30's, with other unemployed men, billetted in army huts and dressed in corduroy trousers and army boots. We were on a 3-month course of training in manual work and our only pleasure was our evenings in the recreation room, VIPs would throw Woodbines among us and we would trample on one another's fingers to get them. In the boxing ring we went three two-minute rounds for five Woodbines, but the highlights were our impromptu concerts. One of the lads was nicknamed 'Bing' for obvious reasons and he was often 'encored' as we clamoured for BLUE OF THE NIGHT! BING!

WILFRED KAY, Newington Rd., Sheffield: The record of Bing Crosby which brings back most memories for me is one which is not often heard, START THE DAY RIGHT. When I was stationed on the North Front at Gibraltar with the Fleet Air Arm during the War, instead of the usual 'Wakey-Wakey!' we were roused each morning with a record played over the Tannoy system. This record of Bing Crosby was played on alternative mornings and as the hands went to breakfast you could hear them singing the words: OUT OF THE BEDROOM, INTO THE KITCHEN, BREAKFAST IS THERE...START THE DAY RIGHT! All trying to imitate the old crooner himself. What a grand lot of chaps they were.

Mrs. E.M.Atkins, Hackenthorpe: Memories of Bing will always be magic moments as he brings back memories of the last War, the days of food-rationing, clothing, etc. I had just started courting in those days. With the blackout and not enough money for outside entertainment we used to stay home and play Bing Crosby records with great pleasure. Songs like I'LL BE LOVING YOU ALWAYS, GOING MY WAY, PLEASE, MEXICALI ROSE, TRUE LOVE, MELANCHOLY BABY and the greatest record of all, WHITE CHRISTMAS, and many, many more. There were nights when my boyfriend went on anti-aircraft duty before being called up for the Services but always we found time to listen to Bing and 37 years on I still adore him because to me his voice has never changed with age, one of his recent songs being TIE A YELLOW RIBBON ROUND THE OLD OAK TREE.

He can still entertain the young generation along with the old and to listen to his Christmas carols brings tears of joy as they have been around as long as I can remember. Long Live Bing because Bing spells Christmas.

E. Stapleton, Chapeltown: During the years 1941-46 and being stationed in the Far East I collected over 100 of the old 78s of Bing. Amongst these four were real favourites of the camp - GOING MY WAY, IF I HAD MY WAY, and THE BELLS OF ST. MARY'S. In fact, the words were somewhat altered and a theme song arose incorporating the above three. It went something like this: IF I HAD MY WAY, I'D BE GOING MY WAY, RIGHT DOWN TO THE BOAT WAITING AT OLD BOMBAY!

The camp at Delhi being on the plains of India with no hills also made me purchase yet another record, THE FOLKS WHO LIVE ON THE HILL. The records were played on an old wind-up gramophone but alas in 1946 when we eventually embarked for England, I said 'Cheerio Bing' and left them for those left behind. I have looked and searched everywhere for those records but all in vain.

Editor: These letters did not bear the full addresses of the writers, which is, of course, normal newspaper practice. Otherwise we could tell this writer that the records are not that hard to find.

Mrs. I. Sanderson: Elsecar: The record record which means so much to me is POOR OLD ROVER because being a great animal lover we had just lost a little Scottie dog because of old age and we in the family were so upset we didn't eat anything for

three days. I was landlady of a public house at the time and one old man who was on pension at the time bought this record for me because he knew how upset I was.

The words of the record meant so much and I played it and played it, and got a lot of comfort from it. I think especially because it was the one and only Bing who was singing it. Apart from this one, which means so much to me, every other record is a winner because there will never be another Bing.

A.G.Morrison, Yorkshire Bridge: With a temperature of 125 deg. F. it hardly seemed like Christmas and the port of Massawa on the Red Sea was anything but festive and yet in spite of the heat we had celebrated in the traditional way. All afternoon we had relaxed on the beach and now the short tropical evening was quickly drawing to a close. As we watched, the sun slowly sank beyond the horizon leaving a wake of glowing gold and within minutes the surrounding hills were enveloped in darkness.

The sea was now the deepest of blue streaked with the last of the sunset and at that moment someone started up the ancient gramophone and Bing's WHERE THE BLUE OF THE NIGHT echoed across the sun. Never was a song more appropriate and it was a moment none of us could ever forget.

A. BEST, Sheffield: Bing Crosby's song JUNE IN JANUARY reminds me of the Thirties. My pal came second in a talent contest held at the Heeley Green theatre, singing this number in the Crosby style. Shortly afterwards he competed against the winner at the City Hall ballroom and the position was reversed. My pal's father kept a pub and it had an extension speaker from the livingroom radiogram to the pub passageway. This avoided a music license. An electrician fixed up some makeshift equipment enabling us to put on a Crosby record and we crooned during the period Bing wasn't singing - his whistling bits. We enjoyed it - can't say about the pub customers.

Editor: Thus what just one newspaper got from one town. A fair-cross-section of what Bing means to practically everyone. There is, not unnaturally, a heavy emphasis on War memories, in faraway places.....times of stress and tragedy when Bing seemed to soften the blows..when, in fact, lady luck gave short-measure....the days of Bing Crosby crooning contests....held almost nightly, it seems, looking back....

We are grateful to the Editor of The Star (Sheffield) for allowing us to quote so amply from the correspondence his feature engendered. And thanks too, to our readers principally Alf Ward of Sheffield who brought the whole thing to our attention.

Then on January 29 last, The Star produced a real coup again, for the following appeared in a spedal "box" containing Bing's photograph (again), and this:

Dear Friends:

I was recently apprised of the success of the serialisation in The Star of the Charles Thompson book "BING". I'm delighted to learn of the interest that the publication of this book has elicited from people in the Sheffield area.

I send you my best regards for 1977 and my grateful thanks.

Always yours,
BING (actual signature).
Bing Crosby.

'We remember Bing'

Such a thrill seeing Bing

MY HUSBAND has been a fan of Bing's since childhood, and one of his special wishes was to see him in person. Last year when we knew Bing was to appear on the Parkinson Show on television we tried every possible way to get tickets.

For eight years my husband has been unable to work through illness, and doesn't have much fun. I thought if I could possibly get tickets it would be a great thrill for him. I even rang the producer of the show in London, but he couldn't help.

Then two days before the show was to be recorded, two tickets came through the post, and incidentally it was my husband's birthday. A member of Bing's fan club had heard of our wish and had sent his tickets as he was unable to attend. I don't think he could have had a nicer birthday present.

MR. and Mrs. Dodds

The show of course was something we shall remember for years, it was great, and a real thrill to see Bing.

The song which brings back precious memories for us is Breezing Along with the Breeze as this was the first song we had heard him sing in person.

Adrienne Dodds, York Street, Hasland, Chesterfield.

Start of a love story

ONE Saturday night in 1940 I was with my two pals in the Red Lion pub in Charles Street, Sheffield. They were expecting their girl friends, but when they came another girl was with them, and after they had introduced her she sat at my side.

While we were talking, a soldier got up and sang the song that Bing had made that year. It was called If I Had My Way.

After that, we talked about how well he could sing, then I was asked what I should like to do if I had my way.

I said straight away escort Edith – the girl who had come with my two pals' girls – home, if she would like me to, for I had found out she lived 20 minutes away from me.

She said she would let me take her home that night, and said I could see her the following night, which I did, and we kept going out.

On December 26 we got married, and every time that song is mentioned we both look back to that night we first met. On December 26, 1976, we shall be celebrating our 34th year together; so you know why that song of Bing's will never be forgotten by my wife and myself.

G. Ellis, The Circle, Sheffield.

Bing, Dorothy and Bob at a Hollywood party in October. 1976

A ding to lift sorrow . . .

SOME years ago my husband had an accident. He was ill and helpless for three years. He got a lot of pleasure from hearing Bing sing and seeing him on television. After he died I was sad and lonely but did not appreciate the kindness of relatives and friends.

One night I heard Bing sing Where the Blue of the Night. This changed my selfish outlook and made me more contented and grateful for what I had. Thanks to Bing.

Mrs. Edith M. Lee, Longley Drive, Sheffield.

KEEPING TRACK

Our popular, literary, and comprehensive track-by-track commentary which brings you news of all Bing recordings, both old and new...

BY BERT BISHOP

Actually, Bert worked hard to get a review of the Palladium set done for the Christmas issue but we just didn't make it. No matter, the review has gained by being held over and this momentous issue is timeless in any case....

"BING CROSBY: LIVE AT THE LONDON PALLADIUM" K-TEL NE951 Stereo 2-LP Set. UK £3.99p

Side 1:

1. Orchestral Introduction: Where the Blue of the Night (Meets the Gold of the Day)
2. BING; The Pleasure of Your Company. Pianist: Joe Bushkin.
3. BING: Mary Lou: Pianist Joe Bushkin.
4. Where the Morning Glories Grow.
5. At My Time of Life.
6. BING AND ROSEMARY CLOONEY: On A Slow Boat to China.
7. ROSEMARY CLOONEY: By Myself.
8. " " Tenderly.
9. " " 50 Ways to Leave Your Lover.

Side 2:

1. BING: Send in the Clowns.
2. BING & TED ROGERS: GONE FISHIN'
3. BING & THE JOE BUSHKIN QUARTET: Now You has Jazz.
4. The Joe Bushkin Quartet Medley:
   (a) The Man That Got Away.
   (b) Hallelujah.
5. BING & THE CROSBY FAMILY: Sing.
6. BING & HARRY CROSBY: You've Got a Friend.

Side 3:

1. BING & KATHRYN CROSBY: My Cup Runneth Over.
2. BING & HARRY CROSBY: Play A Simple Melody.
3. BING & THE CROSBY FAMILY: "ROUND"Medley
   (a) Row Row Row Your Boat.
   (b) Frere Jacques.
   (c) A Kukuberra Sits in the old Gum Tree
   (d) Loch Lomond.
   (e) Annie Laurie.
   (f) My Bonnie.
   (g) The Daring Young Man on the Flying Trapeze.
   (h) The Whiffenpoof Song.
   (i) Drinking Song.
   (j) Drink to me Only.
   (k) Dark Eyes.
   (l) You are my Sunshine.
   (m) She'll Be Coming Round the Mountain
   (n) Swing Low, Sweet Chariot.
   (o) Row Row Row Your Boat (reprise)
4. BING: The Way we Were.
5. BING: Cuando Calienta El Sol (Love Me with all your Heart)
6. ROSEMARY CLOONEY: Just one of Those Things.
7. ROSEMARY CLOONEY: A Song for You.

Side 4: BING & THE JOE BUSHKIN QUARTET:

1. The Crosby Medley:
   (a) I Surrender Dear.
   (b) Swinging on a Star.
   (c) Wrap Your Troubles in Dreams.
   (d) True Love (with Mary Frances)
   (e) Don't Fence me In.
   (f) Pennies from Heaven.
   (g) Blue Hawaii.
   (h) Sweet Leilani.
   (i) Too-ra-loo-ra-loo-ral.
   (j) Just One more Chance.
   (k) Them There Eyes.
   (l) Moonlight Becomes You.
   (m) You Are my Sunshine.
   (n) I'll Be Seeing You!
   (o) The White Cliffs of Dover.
   (p) When the Lights Go on Again.
   (q) Ac-cent-chu-ate The Positive.
   (r) Please.
   (s) Baby Face.
   (t) South of the Border.
   (u) Galway Bay.
   (v) Dinah.
   (w) San Fernando Valley.
   (x) I Found a Million-Dollar Baby.
   (y) San Antonio Rose.
   (z) I'm an old Cowhand.
   (aa) In A Little Spanish Town.
   (ab) Wait Til the Sun Shines Nellie (with Kathryn Crosby)
   (ac) Its Easy to Remember.
   (ad) Blue Skies.
   (ae) Its Been a Long, Long Time.
   (af) Mississippi Mud.
   (ag) Ol' Man River.
2. BING: That's What Life is All About.

ORCHESTRAL CLOSING: WHERE THE BLUE OF THE NIGHT.....reprise

In August of 1986 Bing recorded a song for Decca, not yet released. Its title is particularly appropriate at this point in the KEEPING TRACK colums: AT LAST!

For so long, it seemed, did we have to wait for the release of the "Palladium Album" that there were not a few who were beginning to wonder if the entire event had not been a charismatic illusion - an idle pipe-dream - an escapist hallucination to be related to some sympathetic psychiatrist whilst stretched supine on his padded couch. For nearly six months the frustrations, the nail-biting, an even some uncertainty occasioned by "rumours" that it was to be cut-down, went on. Then suddenly! There it was! On the record racks, ON TV...ON RADIO! :----

"K-TEL PRESENTS 'BING CROSBY LIVE AT THE LONDON PALLADIUM'"

This is an album that properly deserves an entire issue of BING magazine to itself, and five years ago would probably have got it. But now, with Bing singing and swinging, jazzin' and crooning his way through dozens more newly recorded tracks it could easily occupy only a page or two as just another good double-album among so many good new albums. But no, let's not be blase. Let's take a really good long look at this 50TH ANNIVERSARY highlight from every angle and give it the coverage it deserves. We MUST. There's never been anything like it before.

> Well now, everyone is going to buy this set, aren't they? I mean to say, even if you only collect Crosby 78s and possess just a wind-up portable Victrola you can LOOK at it! I hereby move a resolution that any member NOT eventually owning at least one copy be black-balled from the ICC - set adrift in a small boat with just a desert island chart and eigh S..... records! (How sadistic can you get! - Editor)

So you may be asking: Why the full-page of album contents? The fact is that there may well be some far-flung members who will be reading all about it before they receive their precious package (a lament for them!) and, more importantly, posterity demands it; for the pages of BING are recording and documenting Crosby history in the making, as it happens forsooth. And make no mistake, this IS an historic event on record. Not a milestone, not another 'Oscar', nor yet a 'gold' or 'platinum' event for sheer quantity. This set is all those things rolled into one unique package. Bing's past, present and even a little of his future encapsulated in two hours of sheer entertainment.

Fifty years - in two hours! It can't be...no, of course it can't...and yet, and yet... let's go thro' the set and see if, like the actual concert, so lovingly reviewed in the September '76 issue of the magazine, one actually experiences all those special memories and magic moments on film, radio, record and television. Wherever you came in on the Bing Crosby scene there's going to be treasured scenes, phrases and songs - songs especially - and if you are in any way alive and receptive, this album will evoke them.

The first thing for our attention is the presentation of the programme by way of the records' sleeve: that's almost a denigration of the extremely informative and handsomely illustrated folding outer jacket. Yet, let's leave the word 'sleeve' as applying to the inner liners just for once.

"...CATCHING THE PALLADIUM SPOTLIGHT..." There he is, on the front, bless him! Not quite head and shoulders - just a face really - the most famous face in entertainment history, with the possible exception (for some people) of Charlie Chaplin. But you can't mistake Bing; the angled eyes and even a hint at a 'jug-ear'. A buoyant, smiling face, catching the Palladium spotlight in a right-three-quarter profile as he looks out at an enraptured audience. We don't SEE the audience, but somehow we know its there.

Above, in simulated 'neon' - written almost as he would write it - his name; red and gold on the glossy black pellicle - and just below are the magic words: LIVE AT THE LONDON PALLADIUM, with a handful of titles beneath. Admittedly there are two officially recognised 'million-sellers' among them, but any other set of well-known Bing titles you can think of would almost bound to be representative of the recorded con-

tent...okay, so that's an exaggeration, but there are 33 titles in the CROSBY MEDLEY alone, and on second thoughts it is almost impossible to exaggerate about an album that is as large as life and almost as credible.

The "face" side also features the K-Tel insignia, the catalogue number and "2-album set" notation, as well as informing us that its "As advertised on TV and Radio". The obverse side lists the contents much as we have here in the magazine, and repeats the main title and subsidiary information, expanding same to include the record company's address, and a prominent nod to United Artists Records. There is also a very important note to the effect that the album(s) are also available on cassette for those who prefer them. Personally, I can find barely any aestheticism in a cassette but they are certainly very useful for "in-car" entertainment.

All the "guest" participants, and the Pete Moore Orchestra, are listed and beneath them are the main production credits including famous name arrangers whose talents were re-created for the concerts. Ken Barnes, Alan Warner, and Pete Moore head this considerable listing, which also mentions Steve Taylor who was the man in the Mobile Manor getting all this lovely sound down on tape for us. Caroline Shott took the photographs and, of course, the entire production was by arrangement with that impressario formidable, Robert Paterson.

> So far, so good. But what a delightful kaleidescope is revealed upon opening out the folding jacket! Twenty-one on-stage colour photographs depicting Bing on his own, with his family, Ted Rogers and Rosemary Clooney. Pictures of Joe Bushkin and his Quartet, and The Pete Moore Orchestra, Bing in full flow, singing, dancing, swapping gags, and Joe finally thowing out that long, long list of Medley titles. All candid photographs that actually show Bing as he appeared. Maybe the stage lighting was a little flattering - tho' it seldom is! - but you can look closely at some of these shots and see a Bing that we knew thirty years ago.

"RECOGNITION OF THE ICC" Offset from the pictorial panel is a large inset message from BOB HOPE. A tribute noting 'another Crosby "first"' that's presented with straight affection and proclaiming that "he's singing better than ever". Well, we won't argue that point - everyone to his own Crosby, and I am aware that there are those who like the sound of Bing's voice today in preference to other decades.

Particularly pleasing is a paragraph that promotes the ICC and gives the names and addresses of our hardworking Editor Reg, and that indefatigable fan, Leslie Gaylor. Thanks to Ken Barnes for ensuring this recognition of the Circle and being responsible, thereby, for so many "loners" finding their way to kindred spirits.

The interior part of the jacket is also detailed with information to the nth degree; listing the names of all the composers and publishers in one panel - a formidable task in view of the seventy-one titles involved. But perhaps the most significant item of information is the lines that reads: 50TH ANNIVERSARY CONCERT.

It was in 1971 that Bing told us on the first Parkinson TV show that he'd been a paid performer for fifty years, which was quite true. But this album is the unique souvenir of his fiftieth anniversary of recording, and whatever Bing may or may not have done in those mid-'twenties years we are happy to accept his first excursion onto a commercial waxing as I'VE GOT THE GIRL on 18th October 1926!..bootleg warehouse recordings notwithstanding!

Taking away the visual impact and the euphoric enchantment - the sense of occasion - experienced by those who attended the concerts (perish the thought!) it is probably true to say that the sound fidelity of this album is better than actually experienced in the theatre. Certainly some parts of it, as many press reviews verify. Only when Bing moves momentarily from the mike is it anything but easy to catch every word and every note. So for the many members, both in the United Kingdom and overseas who were unable to attend these concerts, that aspect must make up for a great deal of disapp-

ointment and frustration. For those who were able to attend the improved sound is an added bonus.

> This was obtained, of course, by a direct line to the mobile recording unit, bringing a true stereophonic recording that virtually matches a standard studio recording. In some ways, it is better; for the awareness of a theatrical performance is ever-present to good effect, with the audience reaction and indeed participation being expertly balanced for the ultimate 'feel' of a live performance. For the recording engineers, producers and a few lucky members who were able to have a look and a listen, this recording taken in a vehicle parked outside the Palladium must have seemed almost like "bootlegging". A comment I am sure the producers won't mind as this comparison with fifty or more years ago is too tempting to pass up.

GROPING FOR SUPERLATIVES.... So far, then, visually and technically, the album is everything that one could hope for and expect. An artistic presentation and truly excellent sound that is easy to assess and comment upon. It is in the description of the CONTENT that I find myself groping for superlatives - with little hope of finding the right ones, even if they exist.

You may recall that Bing thought he would like to have Roget's Thesaurus as his luxury item on his 'desert island' - a radio excursion he took with Roy Plomley last year. It is the writer's bible; and in it you will find every superlative from alpha plus to lallapalooza. From either end of the scale and all points between there's not one individual word that adequately fills the bill. But reel off every word of praise you can imagine and you're getting close.

The actual concert - one or all - was expertly reviewed in the September issue of this magazine, and despite an inevitable overlapping it would have been fitting to have followed with a review of this souvenir album in the Christmas issue. But because of circumstances quite beyond the control of anyone connected with the production of BING there is this regrettable delay. But, maybe we can turn it to advantage by a second look at listen at the events that were happening on stages, not only in Great Britain and Eire, but also in other parts of the world. With subsequent concerts on Broadway (which you've now read about), Los Angeles, Miami Beach and for all we know at this juncture, goodness knows where else - there has not only been a new and numerically greater audience but also an inevitable variation in artistes, accompaniment, and material. For example, Billy Byers Orchestra instead of Pete Martin's on Broadway at least. Billy Byers? Ah yes, the arranger and accompanist to Bing's TIE A YELLOW RIBBON.

So the longer these concerts go on, the more special and individual this album must become, particularly as the original Palladium concerts were inevitably edited to form a two-hour album. There have been the obvious cuts - Ted Roger's solo spot, too topically ephemeral to remain on record. And it is apparent that the editing includes slight sequence change and more than a suggestion of the fact that the content was culled from more than one performance. Some of Bing's anecdotes are also gone - but none of his singing; and that, after all, is what this album is really all about.

One of the difficulties in writing a review for a specialist "fan" magazine is presenting a balanced, unbiassed opinion. That could only be done by a non-member or non-enthusiast - perhaps we might turn to the Sinatra or Mathis magazines? But being both a member and enthusiast I have the choice of purely factual reporting - or a personal review. I've always opted for the latter bearing in mind that it is continually a case of comparing Bing - with Bing! No collection of tracks will be of precisely the same merit, and in order to enthuse about some tracks it is necessary to give reasons why others are less well received. That is the function of a reviewer. In any event these columns are usually nicely-balanced up by a comparative paragraph or two from Editor Reg and, of course, by members' letters.

This album is so diverse that favourite spots and highlights will be very individualistic; and for openers the sheer pleasure of listening to Bing in anecdotal mood

introducing other artists and his family, and generally providing the continuity deserves. Listen to him talking, listen and smile, and maybe well a tear here and there....never mind that his introductory 'history' and reasons for being at the Palladium are apocryphal. After all, this is the Bing we've known for so long, the modest, throw-away claims to any kind of fame. To hear his rich, resonant voice talking to us from that stage is almost enough!

MARVELLOUSLY EVOCATIVE... As for musical highlights, Side One sets the mood well enough with AT MY TIME OF LIFE, a song to which Bing has brought considerable stature, and the marvellously evocative duet with Rosemary Clooney, ON A SLOW BOAT TO CHINA. Bing and Rosie's enormously entertaining albums together are certainly among the highest peaks of the later period of the Crosby career, and this song is a masterpiece of counter-lyric from their first LP. I haven't overlooked HOW THE WEST WAS WON - but that's something else again.

In closing the first side, Miss Clooney is given ample opportunity to remind us of her considerable talent, which she does very well. Though I'd plump for TENDERLY as being a better song, especially in construction, 50 WAYS TO LEAVE YOUR LOVER has the edge here. A fine performance.

Side Two is nicely balanced for old and new. Bing gagging about his old side-kick Bob Hope with Ted Rogers, who is no Louis Armstrong - there was, of course, only one! - but Ted has plenty of talent and adequately handles his half of GONE FISHIN'. The truncated NOW YOU HAS JAZZ reminding us how much a part of the original was dear old Satchmo. Still, when it comes to jazz, Joe Bushkin is a brilliant exponent of that art form, and his piano accompaniments are outstanding. It was only right and fitting that his Quartet should be individually featured as a separate entity and certainly it makes for a musical diversion of skillful musicianship before Bing introduces his family.

The arrangement for SING suits the Crosby Clan and the choice of song could hardly be bettered though I remain unmoved by the final duet for that side. Choice of material rather than performers. Just the reverse comment, with regard to material, is coming up for the commencement of Side Three. I'd like to elect MY CUP RUNNETH OVER as being THE outstanding individual song on the entire album. Not only is it very melodic and of great sentiment but it is beautifully duetted by Bing and Kathryn. Many of us, certainly myself and close friends, had regretted that Bing had never commercially recorded a ballad with Kathryn so this really makes up for that omission quite magnificently.

I'm inclined to the view that Side Three will be the most played side in the Bishop household; the Family Round being a big, big, favourite of mine.

The comedy "lead-in" by way of Nathaniel's "fluffs" could have had its foundation in fact. 'Rounds' aren't easy without a lot of practice, and it is apparent that this good collective arrangement has been well rehearsed. I feel justified in saying this is another "show-stopper" on the album.

Bing on this evidence is more enthusiastic than I about THE WAY WE WERE, where as I'd prefer the big build-up for the next song, CUANDO CALIENTA EL SOL. A nice song, very melodic throughout, and Bing handles the Spanish lingo with deftness - good arrangement, too. This will be a stand-out track on the BINGO VIEJO LP due soon, and here it should be noted the Decca Record Co. is acknowledged for the use of this song and WHERE THE MORNING GLORIES GROW. Its a fair bet that the inclusion of those two songs on this album brought about Decca's FEELS GOOD, FEELS RIGHT LP which, if true, must be one of the most advantageous arrangements for us there has ever been. And magnanimous of Decca, too.

Rosie Clooney gives Cole Porter's JUST ONE OF THOSE THINGS an almost definitive rendition for the penultimate track on this side, and its nice to have her back again...especially with that particular number. She signs off with A SONG FOR YOU in a truly convincing "blue-sy" version of one of the newer songs on the album.

TO THE FABULOUS "CROSBY MEDLEY" ... Finally, Side Four, and the fabulous CROSBY MEDLEY. Bing once had a Warner Bros. album with a sub-title of '33 Sing-along favourites led by one of America's most popular singers'. I think we can amend that sub-title for this side four to '33 favorite songs led by the world's most popular singer in a Palladium singalong.' There cannot be anyone reading this who actually thought that one day they would be singing along with Bing - at the London Palladium - and on record! Well, it has happened to a lot of people and it could be YOU on the record with Bing! It has been said before what a great feat of endurance and memory this medley was - and is; and we mustn't forget it was all happening at the height of the hottest British summer on record and when most of the Palladium audience was melting into the carpet.

As a record of the event the Medley is a unique souvenir. But I would say that the greatest aspect of the Medley was its LIVE performance rather than being the ultimate highlight of the album. Not that I'm putting it down; only in perspective! Basically it was why the audiences thronged to the Palladium - to hear Bing pulling "a few old chestnuts out of the fire" - and the snatches of song are reminders of extant performances from the past rather than being re-creations. Mind you, there are those that come very close to speciality performances and I think of I SURRENDER DEAR, SWEET LEILANI, ONCE MORE CHANCE, BABYFACE, DINAH, TEN-CENT STORE, SPANISH TOWN and the rousing Medley closer OL' MAN RIVER - a song with which Bing is really at home in this up-tempo time, and one which he clearly likes from the number of times he's recorded it.

That the show, and the album with it, should close with THAT'S WHAT LIFE IS ALL ABOUT was as predictable as the next tide. Its been a good song for Bing to come back with and here it sounds as thought it had been written for the show - the big finale number, with Bing singing it so well again.

All that is left is the fade-out on OLD BLUE, seemingly unending applause and just a slight twinge of regret that Bing didn't sing this song or that song and, most of all, that he didn't sing even a line of WHERE THE BDUE OF THE NIGHT.

I seem to keep saying that each new album is the best yet among the recently recorded collections. I'm bound to say that its very nice to be able to remain enthusiastic in this way, and I hope it all continues. But I fancy that I can say in truthfulness that the K-Tel album, in toto, is the greatest package of entertainment - and certainly of nostalgia - that we've ever had from Bing.

WHEN A CHILD IS BORN/WHAT I DID FOR LOVE. 45rpm. United Artists UP36178 UK 60p

I am tempted to say - quite like old times, isn't it for it is indeed a long time ago to the days when newly-recorded Bing singles, 45s and LPs were available for review - but the truth is, available as they may be for review, we have disturbing stories of the near-impossibility of buying singles in some areas of the country. Which is not only disappointing for many members - but very disturbing. This review, like the previous one, should have made the Christmas issue for there is no doubt that this disc was aimed at the Christmas-time market even tho' the content is not explicitly Christmassy. Clearly United Artists in any case were too slow off the mark thereby letting the Johnny Mathis version gain a firm hold which proved unshakeable in the best-seller stakes. Not that I heard his version but I keep an eye on the charts and Bing, of course, was conspicuous by his absence.

However, here are two new songs; the child of the "A" side not necessarily Christ, of course, but the lyric's intention seems bent on conveying a parallel of idealism that attends the birth of every child. The melody is very pleasant and certainly deserves a better lyric than this one; so painfully contrived and pretentious that lyricists in the classic mould must have cringed or turned in their graves on hearing this.

The Pete Moore accompaniment is tastefully arranged and suitably reverent; and Bing is well out in front with a strongly-delivered vocal that has the tonal quality expected from him now, as ever. There are even some spoken lines to back up the

humanitarian appeal and though you can't fault Bing's delivery of them this approach is not to everyone's taste - unless you care for this pseudo-religious "Stars on Sunday" type of song.

The "B" side is a currently popular number which I for one feel far more at home with; it certainly suits Bing well with its pleasant melody and philosophical 'torch song' lyric. The musical arrangement has the prominent stamp of Pete Moore; plenty of good solid sound in the orchestral sections and a subdued sophistication when backing up Bing's artistry. Perhaps the guitar introduction idea might have been developed to advantage as a continuing theme or prominent feature throughout. But all in all it has a distinction worthy of a better song altogether. Again, it is well sung. No problems for Bing, taking it very easily in a range of which the higher notes are not demanding enough in vocal impact to worry about too much. There are so many songs such as this - just failing to sustain an excellent line or two of melody and a meaningful lyric, tapering off in a total lack of inspiration. Which is why the 'standards', by sustaining their invention, enjoy their continuing popularity.

Not, then, an outstanding single in every department, which is a pity when so much vocal talent and musical expertise are on hand. It may enjoy some passing success in today's ephemeral market - outside the Circle, of course, for within it most of us are very happy with the continuing sound of Mr. C.

THE GOLDEN DAYS OF JAZZ: THE YOUNG MAN WITH THE HORN - BIX BEIDERBECKE (HOLLAND)
CBS S-88030 (CL 844 & CL 845) 2 LP Set.

Here's yet another pair of LPs dedicated to the legendary Bix, and one would have thought that Joker had killed off all competitors. However, there's only one Bing track to concern us : Side Three - track 4 MISSISSIPPI MUD, recorded 19 January, 1928...it says here. Which has to be a mistake for the Bix/Bing version (two takes) were cut on 18 February of that year.

THE ORIGINAL SOUND OF THE 30'S & 40'S: CBS 88026 (88065-066) 2LP set, (HOLLAND)

Bing is again featured on one track only. Side Two of the first LP, with the song LOVE IN BLOOM.

SONGS BY HARRY WARREN Harry Warren HW-601 (United States)

With plenty of tuneful material to draw on this famous composer can hardly fail with his own record company and label! On this LP Bing duets with Judy Garland on the 1944 track, YOU'VE GOT ME WHERE YOU WANT ME. The rest of the album is by "various artistes", as ICC publications are wont to describe the non-Bing content - which in itself is a coinced diminutive.

"CUT" - An original Archive Recording Never Before Released" Out Take Records Inc.
OTF-2 United States.

Here's one the indefatigable may care to track down as the above recording was retrived from the cutting-room floor and features a Bing-Frances Farmer duet intended for the film RHYTHM ON THE RANGE - THE HOUSE JACK BUILT FOR JILL, recorded solo by Bing commercially. The entire LP (as the heading suggests) consists of similar deletions featuring many famous Hollywood personalities. Bing's record was on Bruns. 02285 and various LPs including BING 2; was recorded at the same time as I CAN'T ESCAPE FROM YOU to which song it seems to have a curious affinity.

Editor: We should point out again, especially for new members, that ALL recordings that come to our notice are included by Bert Bishop even tho' some of them would be exceedingly difficult to obtain - and in most cases, except as indicated above for the indefatigable, they will not have a lot of appeal for the bulk of members for the tracks have, invariably, been featured on more easily obtainable albums. For a list

of albums that are more or less freely available see Leslie Gaylor's columns later on in this issue.

A review you may not have seen, being off the beaten-track as it were: HI-FI NEWS.

> BING CROSBY: Feels Good, Feels Right (Decca SKL5261) Sounds good, sounds right, too - in fact, on the showing of these London-recorded sessions from last summer, BING AT 75 SOUNDS A WHOLE LOT BETTER THAN SINATRA AT 61, hitting the notes with a surer attack and sustain that belies the sad reality of his really being an old groaner now. Only on the title track do some unnecessary synthetics jar with Alan Coehn's otherwise straight-ahead and swinging arrangements, which make Bing feel good, right and comfy as he bounces through the likes of THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT (a terrific ditty tailored to his career), OLD-FASHIONED LOVE, and AS TIME GOES BY. Strings take over from the brass for smoochers such as TIME ON MY HANDS, NEVERTHELESS, THE WAY WE WERE and THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL. So's this record. ----JH.
>
> (With acknowledgements.)

A NEW EXPERIENCE FOR YOUR EDITOR/SECRETARY: Publicity occasioned by having our name (ICC/Reg Bristo) on the sleeves of some of Bing's recent albums has brought a lot of new members - and some invitations! I was invited, for instance, to be the guest speaker at a meeting of The National Federation of Business & Professional Women's Club in Pontypool, S. Wales, on the subject of "..the great Bing Crosby.....we all have great memories of his memorable career..." (quoting the invitation).

I was happy to accept and based my talk on demonstrating that Bing was a man of many parts - and did not confine himself to singing WHITE CHRISTMAS, PENNIES FROM HEAVEN, and SWINGING ON A STAR. While not wishing to turn the affair into a record recital I did prepare a 25-minute tape roughly designed to illustrate this. You may be interested to know that I included excerpts mainly and not the complete track:

WHERE THE BLUE OF THE NIGHT - intro - a song, which like scores of Bing's, was responsible for millions of memories....but he also sang
HOLY, HOLY, HOLY and O GOD OUR HELP...he dabbled with light-operetta with
MILADY, with Dorothy Kirstein....and he narrated like this, with
A CHRISTMAS STORY....or narrated like this, too
SHENANDOAH, with its beautiful and dramatic introduction to HOW THE WEST WAS WON.
He sang every type of song, as this is demonstrating - Country & Western (sic) used to be cowboy songs, like...
STREETS OF LAREDO. Then Bing would recite, like this...
ALL PEWTRIFIED! The voice of 1929 which was beginning to make people sit up..with
OLD BLACK JOE and the Paul Whiteman orchestra...aye, 48 years back...Its true, Bing did also sing this...
WHITE CHRISTMAS....and how does he treat a modern "pop" number? Like this...
HEY JUDE/TIE A YELLOW RIBBON... Then a dramatic piece of "history" with
JUST ONE MORE CHANCE/I'M THRI WITH LOVE from his first solo broadcast....and how does Bing sing today (if you haven't seen him on TV lately!)....
THAT'S WHAT LIFE IS ALL ABOUT.

The president said that 50-60 mins. was usual for their talks but there were no set limits, shorter or longer. In the event I found it a simple matter to talk, and use my tape, from 8pm to 9.35pm. Perhaps the president was being ultra-kind when she said she didn't know whether it was just circumstance or whether her members were keen to hear about Bing Crosby but this was the biggest attendance for years. I am bound to say, immodestly, that my efforts were received with what certainly appeared to be interested attention. And tho' it was far from the end of the talk, THAT'S WHAT LIFE IS ALL ABOUT actually produced spontaneous applause! I had a few "amateur" questions at the end; a hearty vote of thanks and a gratifying reception. In fact, it seems safe to say a good time was had by all.

SCOTTISH ENTERPRISE

When Bing is in Britain, and happily, its no rare occurrence these days, the media is quick to take advantage of his presence and interviews and activities are fairly well reported. True, as Bing himself came close to complaining, he may indeed suffer from over-exposure seeing that he no longer (if he ever did!) seeks publicity. He was referring, in the main, to the repetitious and rather banal interviews that the dee-jays (sic) involve him in, where the same predictable, trite and mundane questions are put to him.

> And that is one reason why we are delighted to hear of other activities of Bing's which do not get nationwide coverage. We recall with delight little Alicia Carter who joined a select band of feminine film stars when Bing kissed her on the occasion of presenting her with a rosette at a horse-jumping show and on which Alicia won a prize with her horse, Mr. Perks. And when we learned that Bing had presented a sizeable sum to a Yorkshire youth project for a playing field.

So we were really delighted when our good old Scottish friend up in Falkirk brought a quite remarkable Scottish enterprise to our attention. This is NINIAN FAICHNEY, long a true and dedicated member of the ICC. Ninian acquainted us with a most unusual interview that Bing gave to a Scottish schoolgirl at Gleneagles last summer. More, he did the groundwork in getting more details of the enterprise and in putting us in touch with the producer, Mr. Morris Allan, television producer for the Fife Educational TV Service, based in Dunfermline.

> Why we describe the interview as unusual, nay, intriguing, is because Bing not only chatted with this young lady in his usual benign tones but more importantly, took the opportunity to state some profound views, pulling no punches on such subjects as crime and punishment, young people and discipline. There was no "sitting on the fence". Bing seemed keenly aware that his remarks were intended for educational purposes and treated the whole thing with obvious profundity. There was no question of condescension or "talking-down" to the schoolgirl and the whole video-taped interview was, in our opinion, one of the finest things Bing has done in the way of such things.

Morris Allan, well aware of Bing's fairly regular appearance in Scotland, had this fine idea and, in keeping with the ultimate purpose and audience for the interview, called upon his 15-year-old schoolgirl daughter to meet Bing face-to-face on a "garden-seat" in actual fact duringthe lovely summer of '76 at Gleneagles. Judy confessed that while she was aware of Bing's colossal world-wide fame as one of the "greats" she does not, at her age, fully know enough about Bing - which is easily appreciated. There is no doubt, either, that some of the questions Judy put to Bing were framed for her. Nevertheless, Judy's initial nervousness was quickly overcome by Bing's friendly attitude and she proceeded to put her questions to him in fine style.

We haven't seen the TV version but thro' the kindness of Mr. Allan we do have a "sound" tape, to which Morris Allan has kindly added an introduction for ICC members. It was while seeing Bing on-stage at the Usher Hall that the idea was born and subsequently Morris got in touch with the Ochertyre Theatre people who put him in touch with Bing. Morris, incidentally, when a serviceman, had been one of those present when Bing sang PENNIES FROM HEAVEN from a window in London's West End. Bing immediately expressed his willingness to undergo the interview in the series which has, so far, also included Jock Stein, the famous footballer/manager and Patrick Moore, the BBC's astronomer. Bing was easily their biggest "capture" to date.

A verbatim account of this splendid interview would, no doubt, be highly desirable. But perhaps a way can be found for members to hear it personally. Certainly Morris Allan has told Ninian Faichney that if, say, not more than a dozen people - presumably in Scotland - could go to Dunfermline he could run the film and any other 16mm and/or 8mm film projects. I would suggest anyone who can take advantage of this kind offer should get in touch wither with me or Ninian, at 20 Foundry St., Bainsford, Falkirk.

Meanwhile, we will provide some of the points Bing made in response to Judy's questions. Was he ever punished at school? Oh yes, the Jesuits are stern-minded people, and any malfeasance was rewarded with a strap across the palm of the hand - a reminder you carried with a sore palm for the rest of the day....yes, he had been to jail during Prohibition as a young man, where he learned to type!

He had been visiting Scotland for many years: had he seen any changes? No, it doesn't really change...one of the most beautiful places in the world, with its wonderful golf courses close to the coast, both on the east and the west..Edinburgh showed perhaps the most change...yes, he'd been to the Tattoo. A wonderful affair, with the castle in the background...

Did Bing think education more important now than, say, 30 years ago? No, its always important...that may be the trouble with some young people today, no goal... no aims. Set yourself a goal....but broken homes were the cause of most trouble. Have a good family, then you have a good community; with a good community you have a good nation. Young people, especially girls, shouldn't be in a hurry to get married. Learn all you can....if circumstances mean you have to earn a living, or help out at home, well, that cannot be helped and it has to be done. But, go back to school, or take education, later on. Many people do that....girls should have a good look around....they get married at 17 and by the time they are 24 they look 34 and have, possibly, three or four children and life just becomes drudgery for them. If you love someone at 17, well, they'll still be around later... Young marriages often lead to broken homes....

Crime, vandalism, etc. Yes, it was pretty grim in the States today....horrifying murders, mass murders..and it seems that by the law of the land nothing much can be done about it. They are convicted, sentenced to seven years, paroled after three - and are back on the streets to do it all again....there must be accountability... to God, maybe, to the family, the community.

Bing didn't think young people were criminally inclined....they, because of lack of purpose, rebelled, protested..sometimes then they broke the law; if you break the law you expect to be punished in a civilised society. Punishment IS a deterrent, its been proved since the beginning of time. You have to show people that if they misbehave against the laws of society they must expect to be punished. But in America we've had cases where youngsters have got into universities and blown up valuable, expensive laboratories...what does that show, or prove? What does it accomplish except to make other people highly angry with them...

Now this wasn't delivered in stern, admonishing, tones but in Bing's typically sincere and "chatty" manner; oftimes he broke off to say he was rambling on...but young Judy rose to the occasion in grand style to assure him no, he wasn't..... afterwards, in TV and radio interviews about her interview with one of the "greats" of the world she affirmed several times that while nervous at first, Mr. Crosby had made her feel at home immediately....and of how sincere he was. But he means what he says, and says what he means!

"If I sound pedantic...its because I'm 72 years of age..I've been around a long, long, time, and I've learned a few things. And if anything I say has any sense for young people I'm glad. I love young people, having them around... I have three young children of my own and I find them tremendously entertaining. They do things that I deplore sometimes; then they do things that I applaud...Nathaniel is an excellent golfer. I have another boy who is a wonderful guitarist and piano player...he's composing...and I have a girl who's a good actress and a good ballet dancer. I'm trem-

mendously proud of these things. Other times they don't want to go to bed...skip meals...and leaving their wardobe around. We've got clothes all over Scotland... down in the South of England...all over the place. When I was a lad if I left a sweater lying around that was the last sweater I had! I wouldn't get another one... I've really rambled on here, haven't I!"

Then Judy asked: "Did you want to become the legend of entertainment you are and have you any suggestions...."

"Oooohhh....I'm no legend, Judy. I'm just a lucky fellow who listened to good advi - all my life...if ever I heard of a chap with a good record for making them, or producing, or writing...I clung to him! And if I AM successful, that's the reason why... If I hadn't been an entertainer I might have been a writer. I do a lot of writing anyhow - magazines, forewords for books, but I've never had the industry to sit down and write a book. There's been a few books written about me but I've had little to do with them really...You need a lot of discipline to be a good writer...all the great writers, Hemingway, Faulkner and others set themselves rigidly...every morning...I doubt if I have the ability to accommodate myself to that Judy... but one day I might write a little book...a chapter a time about the various people I've met - a humorous person, a distinguished person...an accomplished person...if I could do eight or ten chapters like that it might make a good book that way, but that's about as far as I want to go....

The interview ended with Judy thanking Bing.for letting her talk to him...."Aaah, its been great to have you come up...I hope I haven't sounded too pragmatic or.... ...for life isn't all that complicated really..you just have to be accountable...you can't just drift along and take advantage of everything that's thrown at you..its been very nice to have the opportunity to talk to you and your audiences....."

You will gather that our assessment of this remarkable interview is well-founded

The interview is available to all schoolds in the Fife educational area by means of vido-cassette and, of course, has now been seen by thousands of young people. This Fife Educational TV service, no doubt like others in the country, is an adjunct to the schools' television put out nationally. The interview is in colour and lasts 21 minutes. Judy Allan herself attends Queen Anne High School, Dunfermline. One Scottish newspaper reported that Morris Allan had persuaded Bing to do the interview without fee - and that in America he gets 240 thousand dollars for a TV commercial.

Later, the Scottish Information Office included news of this interview in their NEWSLETTER FROM SCOTLAND which receives worldwide circulation. It seems this Fife educational TV facility is the biggest in Scotland and reckoned to be among the best in Europe. It was started in 1964 and was the brainchild of Eric Holmes, formerly an RAF radar operator and, more recently, a teacher of modern studies and history.

We again express our gratitude to Morris Allan for his kindness in allowing us to quote so extensively from his project. And you may be warmed to know that in response to a letter from Morris, Bing wrote:

> Thanks for your note and the 16mm film. I haven't had a chance to view it yet because I don't know how to run the projector and Harry is away at school. But I'll get at it soon - when he returns.
>
> Thanks for the cuttings describing the interview that Judy and I did over at Gleneagles when I was there. Very nice exposure - the whole incident - received in the various papers, and I'm pleased.
>
> Glad to hear, too, that the film is well received by both parents and children.
>
> As regards the International Crosby Circle, its certainly all right for Judy to do a tape and send it to them for their use. They have been a very loyal adjunct of my connections there in Great Britain.

Thanking you very much - and Judy, too - for the interview. Always a pleasure to oblige -

Your friend,
BING CROSBY.

We move further South now, to Yorkshire, for another "local" story, sent to us by Mary and Jim Throp of Leeds. It was in a feature called DIARY OF A YORKSHIREMAN and came, we believe, from THE YORKSHIRE POST:

BING'S GIFT IS IN PLAY - the £1,250 Bing Crosby gave to the villagers of Kirby Malzeard, near Ripon, for a playing field scheme, has already been put to use.

First signs of the money being used was a slide which went up on the playground and now there are plans to build tennis courts. Only acquisition of land is holding up the whole plan. Meanwhile, the villagers have not forgotten Bing. He scored a big hit with them when he left his grouse shooting on Dallowgill Moor to watch the junior cricketers and won the hearts of the High Side Playing Field Association when he made the donation.

Just to let the Old Groaner know that they appreciated his kindness the villagers have sent him a set of coloured photographs taken at a gala day.

"They are nothing special, just some pictures to let Bing see us enjoying ourselves at the gala day," said Mrs. Joan Kirk, secretary of the Association.

Mrs. Kirk also jotted a letter to Bing which expressed the hope it would bring back happy memories of his visit.

Very soon, the pavilion will give pride of place to a signed picture of the singing star which was given to the chairman, Mrs. Kathleen Bumstead.

Bing who is 71 was in Yorkshire on a shoot organised by businessman and landowner, Mr. Godfrey Bostock, when he visited Kirkby Malzeard. He also made donations to several local churches during his stay.

This story was accompanied by a picture of Bing, the caption reading: "Flashback to August, when Bing Crosby went grouse-shooting. He left a trail of gifts behind."

Continuing southwards, we come to a Birmingham story you may not have seen:

BING'S SWING TEES UP A TRADE BOOST: By Robert Procter. (Birmingham Evening Mail Feb. 7 1977)

Bing Crosby has given a big boost to a Birmingham firm's export drive by ordering £1,000 worth of hallmarked silver golf ball markers to give to players in American tournaments. And the "Old Groaner" was so pleased with the 180 sets of monogrammed markers in leather cases, that he sent a personal letter of thanks to Troika Designs, Ltd., Heaton House, Camden St., Birmingham, signed "your friend, Bing Crosby."

The men who hit the highnote on the star's order are 29-year-old Mr. Peter Osborne, and Mr. Nick Newton-Mason, also 29, who became partners in the city firm five years ago. The firm manufactures gold and silver ware.

"This has been a marvellous boost for us," said Mr. Newton-Mason. "After Mr. Crosby's interest we are hoping we may now be able to get orders from people like Frank Sinatra and Bob Hope. Presumably Bing will talk about the markers to his friends."

Mr. Osborne said the whole deal started when a private individual asked them if they would make a set of silver golf ball markers as a present for Bing Crosby

marking his gratitude for some charity golf matches Bing had played in. Bing was much struck by them and his order followed.

Thus, some of the little-known stories of Bing in Britain.....

BING ON THE BOX

BERT BISHOP chronicles the TV and radio events featuring Bing over the past quarter.

Not QUITE such a good Bing Christmas as 1975, but the television appearances since have kept coming along quite gratifyingly, with a few radio items to sustain the action.

But the build-up to Christmas on ITV was very good indeed; not only plugs for the Christmas Eve show on the screen - "trailers" they're called - as well as the K-Tel commercials for the Palladium set but a full front cover photograph of Bing and Kathryn on TV TIMES for Dec.18-24 with three complete pages of photographs, some in colour, and a write-up by Stewart Knowles in that magazine's FAMILY SCENE section, the theme being Crosby Christmasses and the production of the annual "special" for television. The double issue of TV TIMES for Dec. 24-Jan 7 also had Bing on the front cover - this by way of one of twenty inset colour photo's of outstanding entertainment personalities - all of whom were wearing "Santa" hoods; and even more Bing inside with another 3-page spread that took a close look at Liza Minelli, and related to the programme of which more later.

Meanwhile, BBC 2 had jumped the gun with a screening of the perennial picture ROAD TO MOROCCO which went out at 2.50pm on the afternoon of Saturday December 18. Somehow these ROAD flicks just don't date, and there's always something new to look out for. For me, on this last occasion, it was Bob Hope's reactions to the spit in the eye he got from the camel - an unrehearsed moment that was left in, and which Bob described when on PARKINSON a year ago. Watching Bing's reaction it seemed that he said something quite different to the actual soundtrack dialogue. It didn't synchronise which maybe was just as well! Anyone lip-read?

BING CROSBY'S WHITE CHRISTMAS had already gone out in the States on December 1, which seems a trifle premature for such a programme. However, it gave some of us a chance of a sneak preview, if not visually. For that we in the UK had to wait until 10.30pm on Christmas Eve on ITV for this 41st Crosby Christmas Special.

> The show had been video-taped at Elstree in July in those soaring temperatures. Clad in thick Santa suits and other cold weather gear it must have been rather trying for Bing to say the least, and for his family and guests. But everyone was professional enough to cope with such hazards and the finished product was eminently seasonable and suitably tinselly. Come to reflect on it, this must have been done shortly after the Palladium performances finished!

Bing opened the programme by singing the verse to WHITE CHRISTMAS in a back lot, explaining that the theme of the programme was, in fact, to dream of a white Christmas. He walked through a "transformation" door - and it all began.

An extraordinary 'thumping' accompanied this first sequence; a fault along the line in transmission presumably for it wasn't only apparent on my own set. Bing was soon singing Christmas songs with his family and, ere long, a distastefully dressed Bernadette Peters. 'The Great One' - Jackie Gleason breezed in dispensing presents to all and sundry...and really, very little else. Neither guest had talent anywhere near approaching what one expects in a Bing special, and the Peters girl in particular was quite out of character for a Christmas programme for the family!

Bing was excellent with his songs and dialogue; everyone else went through the motions. It wasn't until the choir of British youngsters accompanied Bing in songs and carols that any meaning came into the programme. Bing slipped in a lovely CHILDREN; and the Crosby hallmark was truly stamped on the closing sequence in a festival of Christmas music to which everyone brought something that the show had lacked until then.

> The tribute to Johnny Mercer was very nice, though I don't think he ever wrote a Christmas song. Bing's family all joined in this, too, with Bing and Kathryn dancing and singing to I LOVE TO DANCE LIKE THEY USED TO DANCE. A highlight.

However, my own opinion and that of many others, is that this past year's show fell short of the anticipated standard. Perhaps the previous year's HAPPY CHRISTMAS, FRED, FROM THE CROSBYS was still rather fresh in our minds.

PARKINSON'S MUSIC..... Three days later, on Boxing Day, which quite untraditionally was contrived to be on the first week-day rather than the day after Christmas. It was an extraordinary Yuletide season this (last) year with few knowing precisely which day was which in the marathon lay-off! Losing the thread...oh yes, on what was called Boxing Day BBC-1 screened a programme called PARKINSON'S MUSIC. This went out at 11.05pm for an hour and was comprised of excerpts from Michael Parkinson's regular series featuring famous entertainers who had performed on his otherwise 'chat' show. It was inevitable that Bing would be featured and so it was that Parkinson introduced him with these words:

> "My next guest is living proof of the adage: 'the bigger they are the nicer they are. Fred Astaire apart, Bing Crosby is simply the most self-effacing, pleasantly modest man that I've ever met. Of course, he can afford to be - he doesn't have to prove a thing because in his 50 years in the business he's done everything supremely well. He's still working, because he feels like it and not because he has to - and he's still magic. The voice hasn't gone, its changed; but what remains untouched by the years is the style - his remarkable phrasing - the effortless way in which he convinces us that he just walked into a studio to have a gentle work-out with a few musicians. Here he is, in his seventies, but still the 'guv'nor' of the art he invented ...."

With that he featured Bing singing I LOVE TO DANCE LIKE THEY USED TO DANCE from the second (1975) PARKINSON. Some members had been expecting and hoping for WHITE CHRISTMAS from the first 1972 programme, especiallyas it would have been seasonal; but any song from either was very welcome and certain nice to see again. An added bonus for yours truly was the Astaire medley of songs and the definitive version of SEND IN THE CLOWNS from Glynis Johns that were also in the programme of PARKINSON'S MUSIC.

Bing entered the New Year in good stule with a repeat of THAT'S WHAT LIFE IS ALL ABOUT on the "Stars on Sunday" programme on ITV for January 2 1977 which went on the air at 6.55pm. This is a particularly pleasant version of his "Anniversary song", having an organ accompaniment. The set is very natural with its leather armchair, fireplace and cosy surround. And Bing looks and sounds even more relaxed than his usual equanimity - which is, surely, saying something!

BING & LIZA.... The following evening there came the second of the two big "specials" that had been well-advertised by ITV: TONIGHT WITH BING & LIZA. A full hour or more of Bing Crosby and Liza Minelli hosting the Bell Telephone Company's JUBILEE programme. It was seen on Monday January 3, 1977 in Britain, having gone out in the States on Wednesday Septmber 8, 1976. Apart from the two headliners, there were guest appearances by Roy Clark, Joel Grey, Marvin Hamlisch, Ben Vereen, and Steve Conway and Eydie Gorme. These were 'live' performances but there were also numerous film clips from earlier Bell Telephone shows featuring many famous artistes.

While the 'live' performers were on, Bing and Liza especially, it was an excellent

show, but fragmentary clips of brief duration can be rather frustrating. Its a very popular - and cheap - way of putting over a "special" dearly loved by American broadcasting companies. How much better to have let Bing and Liza, and maybe a couple of other guests, celebrate the 100th Anniversary of the telephone! "Seems like only yesterday," said Bing as he and Liza swapped superlatives and mutual admiration.

Soon, composer-pianist Marvin Hamlisch joined them - he was once rehearsal pianist for the Bell Hour? and they were all quickly into an original and genuine arrangement of THE WAY WE WERE with YESTERDAY as a counter-melody. An impressive duet with the composer accompanying them on the piano.

THE ENTERTAINER was Bing's next song, sung partly with Hamish - another number that Bing has, of course, recently recorded with good effect with Fred AStaire. Many clips followed involving an all-star cast but getting only about 30 seconds apiece which hardly gives one time to adjust to the succeeding talents.

Hereafter came a live highlight when Bing sang NOW YOU HAS JAZZ to the accompaniment of Ben Vereen, a talented jazz musician who, with Bing, carried the number into quite an extended routine. One of the best non-Louis versions I've heard.

It was some time before we heard from Bing again; a lot of talented folk came and went all too briefly. And when he did return it was to introduce Steve Lawrence and Eydie Gorme. Bing and Liza sang the verse of LET ME SING A HAPPY SONG to a considerable tribute to Irving Berlin. It proved to be an excellent interlude as Bing and Liza left Steve and Eydie to run through a host of Berlin songs. Lawrence and Gorme are, rightly, popular - but I was left with the feeling that it would have been super-deluxe to have had our two headliners performing it!

The final quarter of the show was left mostly to the younger generation, but for the finale Bing came back again to sing, with Liza, a special lyric to WELL DID YOU EVAH? Throughout the show Bing looked - and sounded - in excellent form. It was clearly apparent that he was enjoying teaming up with the talented Liza. And assuredly it must have brought back many memories of working in days gone by with her famous Mum.

HOODS AND THE CLAN: I wish I could pick winners as reasonably accurately as my prognostication in the Christmas issue of BING that the film ROBIN & THE SEVEN HOODS might well be shewn over the holiday period. I guess that January 9 would bring me in "place money" at least. Nevertheless, it did turn up eventually and it was worth the few days' wait, being the Sunday evening film on BBC-1, 8.15 to 10.15pm.

This was Bing's last musical film to date - must add the "to date" with things as they are on the Crosby scene - being released in 1964. With Frank Sinatra as the producer, it was, in that era, bound to be a vehicle for the "clan". Sinatra, Dean Martin and Sammy Davis Jnr. being the hard-core. In his book, ROAD TO HOLLYWOOD, Fred Reynolds writes that:

> "Bing Crosby was not originally engaged to appear in this film, but when the film on which he was due to work, THE DEVIL'S ADVOCATE did not proceed it left him free and he accepted an offer to play the role of Allen A. Dale."

The film also had a one-line role for Phillip Crosby as a "hood". Basically, the story is a send-up of all the "Al Capone" pictures ever made and borrows the broad outlines and characters' names of the English Robin Hood legend. Its not the best of the "clan" films, and its certainly a shame that we have to wait for an hour beforesight or sound of Bing - an ordeal for those who cringe at the "clan"! But he's well worth waiting for, stealing the limelight in every scene in which he appears. I think that it would be true to say that the scenes were set up for him, and given those circumstances Bing has only to be his natural self.

The song STYLE is the first instance of this production arrangement - and a more apt lyric for Bing could scarcely have been written. Then the MISTER BOOZE number,

where again he is set up as the supremo. It was contributor/member John Bignell who pointed out to me how Dean Martin practically fluffed his lines by being so intent on listening to Bing as the revivalist leader. Sammy Davis has also said that he and the others were really engrossed in Bing and his 'Crosbyisms' during the shooting of that scene. Its a great stage number, just disappointingly spoilt by talk-over at the conclusion. Fortunately there is a wonderful version on LP.

Bing's DON'T BE A DO-BADDER number with the children in the orphanage is the third of his musical contributions to this film; and it would have been very poor without them. DO-BADDER is a fine example of any number of songs that Bing has sung in films with children, and he really gets the best out of them.

The final scene where Bing again 'gets the girl' and tips the outmatched and cast down Robbo and his followers (Sinatra, Martin and Davis) shows him yet against as a winner in all departments! And now I make a speedy return to KEEPING TRACK, for the long-awaited -

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BINGO VIEJO London (Decca) SHU 8499 Stereo UK Price Released 25 Feb'77

Bueno - en fin! Yes, at long last we have the releasedof the Bing-dubbed Mexican album. Dubbed, in this instance, meaning it was Bing who called it that originally. As for the actual title let us first establish that a near translation is Old Pal Bing and that the pronunciation is Bin-go Vee-eh-ho. Geoff Milne will be providing the specific recording dates later, but pro tem, the dates June 23 and September 15 1975 will have to suffice. The earlier date had a 16-piece orchestra so those who have a keen ear can very likely pick 'em out!

We've had to wait 18 months or more for the release of this album: not that its Decca's fault entirely as the collection, like SOUTHERN MEMOIR, was a Bing Crosby enterprises package which had to be commercially negotiated and it all takes time.

Once again we have Paul Smith leading an orchestra and undertaking the musical arrangements for Bing. The last album wherein their talents fused or collided - whichever you prefer! - left some members with misgivings concerning the success of this proposed collection of Latin-American numbers. One track apart - GEORGIA - and despite updated innovations which didn't aspire to brilliance, I found that first album excitingly enjoyable. This new album from the same stable seems to me less effervescent, lacking SOUTHERN MEMOIR'S spontaneity, but satisfyingly enjoyable on a more balanced plane of rhythmic stability. But, the titles:

Side 1:	Maria Bonita.	Side 2:	Eres Tu.
	Green Eyes.		La Borrachita.
	Amapola.		Frenesi.
	Besame Mucho.		Spanish Eyes.
	Cuando Calienta el Sol.		The Breeze & I.

The theme and style are quickly established, being at a high standard of vocal delivery and musically modern uniformity. Some minor and interesting deviations do arise but there are no major surprises and, after the third track, none expected. Most of the variations lie in the personal appeal of the song, but the continuity of Bing's strong and expressive singing elevates every one to a harmonious sensitivity that almost defies selectivity.

For the accompaniment Paul Smith tends to be stuck with a persistent, staccato phrasing. A punchy driving repetitivity of muted and open brass, strong percussion and vibes. The guitars, however, are brought in to excellent effect in several instances and in these passages the arrangements are well and truly geographically orientated. The Latin style is so deep-rooted and ethnic that change for its own sake, as always, is undesirable. Fortunately, there is just enough distinction and diversity to sustain the ten tracks without too much irritation by departure from the conventional; and I believe it would be true to say that most IC members lean toward a musical conventionality. Such is the appeal of Bing, he can survive and even promote

any number of styles; to encompass in our Circle the extremities of Guy Lombardo and Buddy Bregman, taking in Armstrong, Heifitz, Basie, Victor Young, Helen Crawford and Pete Moore as further contrarities, is a feat of unequalled cohesion. Everyone to their own taste, then. The arrangements on this album may well beyours.

They start with Bing well to the fore, in English; and very much in command. MARIA BONITA is one of three that he's previously recorded - in this case 1951 with the Bando da Lua. Then he had a supporting chorus and didn't indulge in a Spanish chorus. In both instances the reverse is true of this latest recording - and it is the pattern for the entire album. He sounds very confident with his Spanish and his diction and delivery are impeccable - but one cannot say that literally he 'hablo Espanol' like a native. So the Crosbyisms are evident in both languages.

GREEN EYES is a long-time standard, as are most of the songs. This one is tailor-made for Bing - or does he just make them sound that way? Certainly his deviations from the melody indicate he is well enough acquainted with the tune to introduce what amounts to harmonising musical phraseology - the charm of Bing being that he never was a purist. An intensely dramatic introduction sets the locale quite firmly for AMAPOLA and Bing picks up the rarely-heard verse most effectively. There are two verses both sung in English to the accompaniment of a traditional lone guitar. Thereafter the orchestra races rather frenetically like a runaway train. But Bing keeps it in check with his usual panache. By a narrow margin, its my second favourite track from a couple of others.

In BESAME MUCHO it is Bing who goes for the drama with a rendition that again takes meaningful liberties with the melody. The English lyric is beautifully sung but Bing sounds as tho' he's having a little problem with the Spanish, and in this respect it could be the weakest track for change of lingo. Its a Spanish title - KISS ME AGAIN is a loose translation - one wonders which came first but recollection of a wartime recording by Anne Shelton influences me for preference for the English words.

Most will have heard Bing singing CUANDO CALIENTA EL SOL, either at the Palladium or on the album. No need to say that this is a lovely romantic song in the original Spanish - the lyric loses total sublimity by translation, being just a little contrived. This has always been a problem for translators from an original language - as opera buffs will verify. Bing sings it in both languages so well that minor imperfections in the English lyric fade into insignificance. A change of key by the orchestra for the final chorus seems to lift Bing a half-tone higher and it is most effective if only bluff. Its a gem of a track for the first half "closer".

Commencing side two is the number we already have in single form, ERES TU/WHERE THE MORNING GLORIES GROW, but this version is a different kettle of fish entirely. This is evident from the start as Bing commences in Spanish and his pronunciation and nuances thereon have obvious variations. Undeniable evidence follows by a complete change in the English lyric. It is true to say that a lyric sung takes on a completeness against a lyric that is read. In that respect to read the lyric of the LP version would make it seem weaker than the version on the 'single'. I much prefer the LP offering as a complete track and Bing, seemingly aware of problems of sustaining the final note, very evident on the 'single', overcomes the difficulty by holding the antepenultimate and penultimate notes that much longer thus reducing the length of the final, higher, note on this LP version. Its a very satisfying recording and one that is pleasant to hear in this different guise, even tho' the arrangement appears identical.

The greatest departure from the overall pattern occurs with LA BORRACHITA wherein Bing dispenses with any English translation and provides us with a whistling chorus - a lovely, echoing, wistful passage accompanied by only a strummed guitar coming in at regular and strategic intervals. The Spanish words are beautifully sung, quite straight, and with a nice backing of guitar against muted trumpets. This is going to be the favourite track for many, I am certain.

My personal favourite is FRENESI and while I accept it is more of a 'commercial' Latin-American song, this is our "all time Bing" par excellence. Here he is setting it down with all the nonchalant vocal mannerisms that stamp the unmistakeable 'throwaway'

(please turn to p. 51 ...

LINES FROM OUR NO.1 PUBLICIST:

...bringing you all his latest news of the world of CROSBYANA.....

LESLIE GAYLOR

THE INDEFATIGABLE!

Our ISLE OF WIGHT hero! Leslie, like your Editor, has been considerably hard pressed since Bing's Palladium shows and his London recordings. One way you can help him when writing is to enclose SAE for reply, which you surely get from Leslie....

I'M sure members must be asking themselves what sort of year this is going to be as far as Mr. C. is concerned. Will 1977 go to make up a trio of great Bing years? The year started off for me most happily when I received a card on January 26 from Ken Barnes. It was airmailed from Los Angeles and showed a picture of the Chinese Theatre where all the footprints of the famous stars are preserved in cement. Ken conveyed that he and Pete Moore had settled with Bing on January 21 for an album to be made in London this summer. Further details became available on Ken's return, for ever-helpful to me (and all Crosby admirers) he wrote to me as follows on February 17:

> Sorry to take so long in getting back to you but since I got back from California a couple of weeks ago I have been up to my eyes in work. As I mentioned in my card, I saw Bing and we chose repertoire and made plans for the SEASONS album which will almost certainly be recorded in London this summer - although it is now unlikely that it will appear on U.A. (United Artists).
>
> There are two other labels interested in obtaining Bing's services. I can't give any specific information for publication at this time.
>
> From the list of titles chosen the final programme will probably take the following form:
>
> Side 1:
>
> Seasons. (Becaud, Barnes).
> On The Very First day of the Year (Barnes, Moore)
> June in January (Robin, Rainger).
> Spring Will be a Little Late This Year (Loesser)
> April Showers (De Sylva, Silvers)
> June is Bustin' Out all Over (Rodgers, Hammerstein.
>
> Side 2:
>
> Summer Wind (Mercer, Meyer)
> Summertime (G & I Gershwin)
> Autumn in New York (Duke)
> September Song (Anderson, Weill)
> Sleigh Ride (Anderson, Parrish)
> The Years of my Youth (Legrand, Shaper).

That's approximately the way the 12 songs will look. I have obtained clearance on the re-recording of certain songs, although SUMMERTIME is not cleared as of this date. As you known, two of the songs are already recorded but I can make a deal with UA to take these sides to another label.

One thing I would like to do through the magazine is to send my thanks to all the people who took the trouble to write and tell me how much they enjoyed the UA albums. I've been too busy to answer them all but I would like them to know that I do appreciate their kind support. My regards to Reg and everyone in the ICC...Best wishes,

KEN BARNES.

The two titles already "in the can" are, of course, SPRING WILL BE A LITTLE LATE THIS YEAR and the title song, SEASONS. Charles Becaud also wrote another song that Bing recorded last year, namely A LITTLE LOVE AND UNDERSTANDING. You will observe that Ken Barnes wrote the lyric to the Becaud song of SEASONS.

So, at this early stage, things are most encouraging, for there is nothing like a new album to get members enthusing - unless its another Palladium appearance! And of this there is no firm news. Ken did ask Bing whether he might do the theatre again this year and Bing's reply was: "I may do so....but Robert Paterson is mad at me at the moment..." And this enigmatic reply must remain a mystery!

I would like to comment on what was one of the greatest days for me - a phone call came to my place of employment and it was Ken Barnes inviting me to the CBS studios in London on Dec. 1 last. He told me the master tapes of his 3 recording sessions with Bing in the States last October/November had arrived and would I like to spend a day in London listening to them as well as observe what went on with the mixing and editing of tapes.

I didn't need asking twice, naturally, and off I hurried to London. With Ken and Pete Moore in the studio was young Steve Taylor, the engineer whom you'll recall did the masterly recording of the Palladium set. Despite his comparative youth Steve is masterful at the control console and Ken told me it was certainly his aim to work with Steve as often as possible. It was nice, too, to hear from Steve and his even younger assistant that they thought "Bing was just great".

Well, I suppose I've said it before, but the tracks I heard had Bing in tremendous form; and with Pete Moore's entertaining arrangements I formed the opinion that this may prove to be the best of the Moore/Barnes albums Bing has done. Bing expressed his pleasure at Pete's arrangements, too. I found it difficult to pick out a favourite - THE WOMAN ON YOUR ARM is one of those show songs at which Bing excels. He sings this with tremendous feeling - to use a Frank Murphy expression - "its a nice full-voiced Bing." BEAUTIFUL MEMORIES and A LITTLE LOVE & UNDERSTANDING came close to overwhelming me when I heard them from the twelve speakers in the CBS Studio!

I hope to answer some queries in the course of these pages - on the tapes is the 38-seconds long version of WHITE CHRISTMAS - half a chorus by Bing with Paul Smith at the piano. It is not, of course, to be released. And that OLD BLACK MAGIC which was "accidentally" broadcast by the BBC one morning - and which Decca are, I believe still mad about and investigating - Bing recorded this at Decca on July 21 last year; because he didn't care for it he did it again on August 17. He still didn't like it and decided that neither should be issued. Yes, its a pity.

But to return to the master tapes I was describing; WHEN A CHILD IS BORN and WHAT I DID FOR LOVE have been remixed for the LP and the latter has been improved, I think, by a little excellent guitar work that was added to the master. Eleven songs were recorded, with two "takes" of each. The tape is 2" wide with 16 separate tracks. Tracks 1-14 were used for the orchestra instruments while Nos. 15 and 16 were for Bing's vocals. We could, therefore, hear Bing on Track 15 then play Bing on No. 16 singing the songs TWICE. In choosing the best, therefore, we were able to, say, hear Bing on the first 16 bars of Track 15 (Take 1) then use part of Track 16, Take 2 should it be better, then back on to Track 15. Complicated? It certainly is! You will appreciate how indebted I was to Ken Barnes for this tremendous experience.

Now I really feel I must say something about the view of our ex-editor, John Bassett, who made the astonishing statement in the last issue of BING that HOW ARE THINGS IN GLOCCA MORRA was the worst track on the AT MY TIME OF LIFE ALBUM. While he is entitled to his opinion, of course, I nevertheless found myself almost gnashing my teeth at such a view! From the countless letters I personally have received from around the world it is clear that the general view is that this very title is the FAVOURITE track from that album, with MY HEART STOOD STILL and GIVE ME SOMETHING TO REMEMBER YOU BY running second and third. When I recall that at the session at which GLOCCA MORRA was made the 43 musicians involved stood up and showed Bing their great approval of his polished performance.

I feel that such appreciation for a fine performance far outweighs the rather graceless opinion expressed in the last issue by John. It would have been more acceptable - tho' not credible - if he had said it was the track he liked least rather than that it was "the worst". It showed, I felt, little appreciation of all the work so many fine people had put into it.

And now for the files of the discographers: There are NO Matrix numbers allocated to ANY recording Bing has made since January 1975.

The recording dates of the BINGO VIEJO tracks are as follows:

1. The Breeze & I. 2. Maria Bonita. 3 Amapola 4 Frenesi and 5 Eres Tu were recorded by Bing on June 23, 1975 at United Recorders in Hollywood before Bing came to Britain on his second visit.

6. Green Eyes 7 Spanish Eyes 8 Besame Mucho 9 Cuando Caliente el Sol and 10. La Botrechita were recorded at the same studios on September 15, 1975 soon after Bing returned home.

Both A SOUTHERN MEMOIR and the anticipated BINGO VIEJO albums were made for a record company named FRANK CAPP ENTERPRISES. Frank Capp is a drummer and appears on all the four sessions that produced these two albums. At this stage I don't know officially how Bing Crosby Enterprises have become involved but my guess is that they purchased the tapes eventually and licensed them out to British Decca.

Incidentally on my official listing there is NO song entered as ERES TU recorded June 23, 197[illegible] but in its place is listed TOUCH THE WIND; so I have taken the liberty of listing ERES TU as recorded as recorded on that date until I get further information. There were 16 musicians on the June 23 session and 9 musicians on the Sept.15 session.

From the Augus[illegible] 17, 1976 Decca session there are two tracks, AT LAST and I'M GETTING SENTIMENTAL OVR YOU. Should Bing make another album for Decca in London this summer I feel it could well be these two songs will become part of the album.

> According to a fine letter I've recently received from Geoff. Milne - always a great Crosby man - he is very hopeful of making another album of Bing but says it is entirely up to Bing.

The Palladium set recordings were made at the shows of June 24 and 25 [illegible] two separate shows spliced as Bert Bishop has surmised! Many regret, of course, that the duet of I LOVE TO DANCE LIKE THEY USED TO DANCE (Bing and Kathy) was omitted. I don't at this moment know why for it was certainly on the original listing that Ken Barnes showed me. On the listing I refer to CUANDO CALIENTE EL SOL and WHERE THE MORNING GLORIES GROW were also missing because of contractual difficulties, but happily these were ironed out. If you take the running time of Side 4 as against the running times of the other 3 sides there may have been space to have put in I LOVE TO DANCE...still, that's it. And we are very thankful anyway for what we have got.

I've had many enquiries re. the AMERICAN CLUB CROSBY and the BINGANG magazine which is issued twice a year. The annual sub is 8 dollars for the mags and occasional newsletters - 6½ dollars without the newsletters. The Editor is Miss Patricia Sullivan, Sheridan Square Apts., 1301 Sheridan Avenue +96, Chicho, California 95925, USA.; the Treasurer is Miss Priscilla Koernig, 1423 Oak Str., San Mateo, California, 94402, USA. Frank Murphy 32 Ferndale Ave. Wallsend, Northumbria NE28 7NE is the British rep. Send SAE for further information.

The TOM SAYER readings (Decca Argo) were recorded on July 3 and 5 1975 in London.

Finally, I would like to thank all the many people who have written to me and I hope all the newer members enjoy being in the Crosby Circle. And thanks, too, for all the Christmas greetings....enjoy this issue of BING and a final "thanks" to Reg Bristo for his enthusiasm - and expertise. And for keeping it "all together".....

TRADING POST

This is the feature wherein members may advertise free for records, tapes, photographs, contacts and indeed any Crosbyana. Actual adverts. should be on a separate piece of paper headed TRADING POST to facilitate compilation and ensure insertion and not buried in a letter! Members are asked to be as brief as possible; if long lists of records &c. are involved suggest that members write to you for lists - enclosing SAE of course.

To judge the efficacy of advertising here you will remember that in the last issue a copy of Bing's CALL ME LUCKY was advertised for sale. It was sold on the day members received the magazine - BY TELEGRAM to the member offering it! But, don't be alarmed. Its not always like that...

Paul Morrison, Kirby Villa, Dene Crescent, Rowlands Gill, Tyne & Wear, NE39 IDS; I have a collection of Bing Crosby radio shows on record - cassette copies £1.00 for every full hour of material; all in good sound quality. Bing's guests include: Jolson, Hope, Garland, Ronald Reagan and others. Write for list (Stamps refunded when writing) to above address.

In reply to many members, especially newer ones, it is regretted there are no back numbers of BING available.

Julie Stevens, 23 Queens Park Court, Ilbert Street, London, W10 wants CALL ME LUCKY in good condition. Good price paid.

Mr. E.R.Dunkley 22 Westfield Rd. Yaxley, Peterborough, Cambs will have no difficulty with the following: I have for disposal OLD MASTERS Vols. 1, 2, and 3 on Ace of Hearts. Would like any AMERICAN albums as I think I have all the British with the exception of HIGH TOR, but am open to suggestions.

Mr. F.W. Van der Kalff, Top Naeffstraat 8hs, Amsterdam, Holland is willing to pay good prices for BING, issues before No. 40. This gentleman would also appreciate a contact in the UK who could send him - with all the necessary financial arrangements guaranteed - the WORLD RECORDS "THE VERY BEST OF BING" 7-album set.

Miss Karen Macklen, 2 The Avenue, Taunton, Somerset would like to correspond with members reasonably close by. (She writes lovely letters! - Ed.)

Mr. Ken Gray, 6301 N. Sheridan Rd., Apt. 7-B, Chicago, Illinois, 60660, USA: I will pay 30 dollars each (about £17! - Ed) for the following US Decca 45s of Bing in minimum of E+ condition (note, 45rpm's only): 9-23843 PINETOP'S BOOGIE WOOGIE; 9-24515 PRETTY BABY/SWINGING DOWN THE LANE; 9-24532 TARRA TA-LARA TA LAR; 9-24616 CARELESS HANDS/MEMORIES; 9-24863 BIBBIDI BOBBIDI BOO; 9-25025 REMEMBER HAWAII; 9-25407 MARCHETA/ MISSOURI WALTZ; 9-27019 WHEN THE SUN GOES DOWN; 9-27606 OLD SOLDIERS NEVER DIE. I will also pay top prices for other "wants" including UK Bruns. EP OE9424 THEY SOLD A MILLION +8; UK COLUMBIA LP 33SX1635 TRIBUTE TO MICHAEL HOLLIDAY; US World Horizon LP SUNDAY IN HOLLYWOOD; Australian Festival LP FL30360 HAPPY ANNIVERSARY SONGS; FL 30965 WILFRED THOMAS SHOW; US Decca Special 78 LIFT UP YOUR HEARTS/STABAT MATER etc; Australian Decca 78 ANGELS OF MERCY; V-discs 2,24, 28, 128, I have duplicates available for trade or exchange.

(Editor: E+ condition is virtually MINT, perhaps played once or twice. Write to Ken direct if able to help.)

Edgar Lawson, 19 Belgrave St., Liscard, Wallasey, Merseyside L44 1BL. requires Stateside (SL 10257) THOROUGHLY MODERN BING and has for trade RETURN TO PARADISE ISLAND (Reprise) and HMV BING SINGS WHILE BREGMAN SWINGS. (That's a lovely album, as I've said many times - RETURN TO PARADISE ISLANDS - Editor!)

Marc Matelart, 16 Avenue Albert I, 1420 Braine-L'Alleud, Belgium: For sale:- various pre-recorded cassettes of Crosby material, and movie books of interest. Write to Marc for details.

Mary Whitaker, 148 Montagu Avenue, Leeds, LS8 2RJ has for exchange, all in excellent condition OLD MASTERS VOL 3; AMONG MY SOUVENIRS (both Ace of Hearts); SONGS I WISH I'D SUNG (Coral CP 26); BING GOES LATIN (2345-028). And for exchange or sale: 10" LPs of AL JOLSON SINGS STEPHEN FOSTER (LA8554) AL JOLSON WITH ANDREWS SISTERS, MILLS BROTHERS, GORDON JENKINS & BING (LA 8705 and LA 8570); Al Jolson SOUVENIR ALBUMS Vols. 3 and 4; Dick Haymes 10" LP RAIN OR SHINE.

Mary wants: ROBIN AND 7 HOODS; WHITE CHRISTMAS film album, SHELLELAGHS & SHAMROCKS LAT 8106; HOME ON THE RANGE LAT 8152; TWILIGHT ON THE TRAIL LP; TIE A YELLOW RIBBON and STRAIGHT DOWN THE MIDDLE (singles 45rpm).

Editor: Mary asked for YELLOW RIBBON on an LP; this song hasn't so far appeared in that form.

Members are aware that copying of albums onto tape or cassette and offering for sale is strictly illegal. Every album issued carries this warning. It is quite impossible for this feature to include such adverts. even though in some instances they can be useful and convenient. Copyright laws are quite definite and the last thing we want, or can afford, is to be involved in legal processes. This situation is not peculiar to Crosby records but applies to ALL commercial recordings. And to all magazines.....pre-recorded tapes &c. are, of course, in a different category. They are bought from commercial sources and may be sold "used" in the same way as records.

Phil Clarke, 69 Walden Rd., Stamshaw, Portsmouth offers for sale at £1.50 each plus postage the following 8-track cartridges: WRAP YOUR TROUBLES IN DREAMS: RENDEZVOUS; SPECIAL MAGIC OF BING AND SATCH; MR. CROSBY & MR. MERCER; A COUPLE OF SONG AND DANCE MEN; THE BEST OF BING; A SOUTHERN MEMOIR; BING GOES LATIN; THE SPECIAL MAGIC OF BING CROSBY; LIZA WITH A Z (Liza Minelli); SINGALONGAMAX (Bygraves). The price asked is less than half original. Phil wants: BING & BASIE (CASSETTE), WRAP YOUR TROUBLES IN DREAMS (CASSETTE).

Ken Merry, 8 Lake Rd., Woodlands, Doncaster, S. Yorks DN6 7HX has miscellaneous cassettes of Bing's British radio broadcasts of recent years - will exchange for LPs of Bing or taped material. SAE with enquiries please.

Les Street, 8 Wyfan Place, Mynachdy, Cardiff, S. Glam wants: WE'RE A COUPLE OF SOLDIERS: SHADOWS ON THE WINDOW: WHAT DO I CARE, ITS HOME: and I'VE GOT TO PASS YOUR HOUSE. (If it wasn't that Crosby people are so incredibly generous I would hesitate to include this, telling Les its more or less impossible! These are real diehard collectors' items now and very difficult to obtain. - Editor).

Yet another word on legal aspects, copyright expires in 50 years in this country, and 40 years it is understood, in America. This may become very important indeed

inquite a short while. For instance, any recordings from 1928 and before would now appear to be copyright expired and open to reissue by anyone. By another 4-5 years much of Bing's long sought-after material will also be freed - in fact, in America it already is and that probably accounts for the spate of "private" reissues. So much pre-1934 is in demand that a halcyon period seems to be ahead - and happily, there are excellent copies of such records available for transcription. As an afterthought, is there any other artist whose early recordings will be copyright expired while he is still recording new material? I doubt it, - and that's another incredible aspect of Bing Crosby.

> ICC ties with the Bing-silhouette motif, can be obtained from Ron Baxter, the Badge Centre, Ropergate, Pontefract, Yorks at £1.50p post paid. It is understood sales are brisk. The basic colour is dark blue, virtually Navy, with the motif in gold. The tie can be worn with almost any colour suit.

BILL TREW, 10 Blakefield Gdns, St. Johns, Worcester offers the following Louis Armstrong Columbia LPs: CL815 L.A. & his Hot Five; CL708 L.A. and his All-Stars Play Hits; CL853 L.A. & Earl Hines; CL854 L.A.'s Favourites. Cost 4 dollars 20 each (US) and in very good condition. Sell for £16 to include post & packing.

JOE GARDNER, 15 Hawthorne Rd., Walthamstow, London E17 4QB: I would like copies of any of Bing's sheet music in any condition; will pay plus postage. Have one unused copy of LP AT MY TIME OF LIFE UAS29956 for exchange - badly want LA8600 VICTOR HERBERT SONGS (By Bing, of course).

ALF MUTTER, 52 Pennington Oval, Lymington, Hants, SO4 8BU: I can obtain the following LPs in mint, unplayed, condition: BING CROSBY AT HIS EXTRA SPECIALE (President Av.Int. 1018) - four copies at £2 each. THE JAZZIN BING CROSBY 1927-38 SM3053 £2.49p; RARE EARLY RECORDINGS 1929-1933 (BIOGRAPH BLPC13) £3.30p; all records plus postage; SAE for reply please. First come, first served. Would consider swopping Bing records, LPs or 78s. Would like to hear what you have...

JOHN BASSETT, Bingville, 72 Stromness Rd., Southend-on-Sea, SS2 4JQ has a number of propositions: (a) For Exchange 12" UK HMV C1607 HIGH WATER, very rare 78rpm in excellent condition. Will accept either of following LPs: US RCA Victor LOC 1090 SID & MARTYKROFFT'S "LES POUPEES DE PARIS", or AUST. FESTIVAL FL30-965 THE WILFRED THOMAS SHOW. (b) 7" US Chord LP YOU'RE THE ONLY STAR (Bing mint) will exchange for Aus. Verve LP MGV 2020 BING SINGS WHILE BREGMAN SWINGS (c) 7" Italian MCA single (MCS5598) SAM'S SONG/GONE FISHIN' (scarce item in mint cond.) will exchange for any one of CHURCH BELLS/RAIN: I COULDN'T CARE LESS/SAY ONE FOR ME; JUST WHAT I WANTED FOR CHRISTMAS(TRUST YOUR DESTINY TO A STAR: STRAIGHT DOWN THE MIDDLE: WE MEET AGAIN: MOMENTS TO REMEMBER any label, speed. (d) RCA Spanish 8-track cart. 085 1067 (mint) will exchange for Italian Joker SM3565 BIXOLOGY VOL. 9 (e) 3-EP US Decca boxed set ED819 CHRISTMAS (ex. cond) will exchange for any one of the following: 10" US Decca DL5298 BING CROSBY SINGS THE SONG HITS; 10" UK Bruns. LA 8585 AULD LANG SYNE, 10" UK Bruns. LA 8645 LE BING - SONG HITS OF PARIS; 12" US Project LP 1003 SINGALONG WITH BING; (f) US MGM GAS 137 BING & SATCHMO (mint) and FRA DAYBREAK 2C 062 92972 A TIME TO BE JOLLY (NOELS AMERICAINS) (mint). Will exch. both LPS for the following 12" US HO-HO-HO A WARM & WONDERFUL CHRISTMAS EVE WITH BING AND FRANK (g) 10" UK Bruns. LA8514 STARDUST (VG cond) will exchange for any ONE of the following UK Bruns. 78s 05419; 05294; 05136; 04947; 04868; 04867; 04748; 04746; 04745; 04745; 04742. All letters answered.

PHIL CLARKE, address above, has - additionally - a large no. of new albums for disposal as well as assorted 7" tapes. Write, with SAE for details.

BILL LIVESEY, 28 Railway Terr. Brierfield, Burnley, Lancs has the complete set of BING'S HOLLYWOOD 1-15 FOR SALE as a set. He doesn't wish to sell the albums singly. Says they are in excellent condition.

JOHN BIGNELL, 21 St. Andrews Aven. Wembley, Midd'x (Phone 01 904 2539) has the following for sale/exchange: 78rpm Bruns DLA 3009 WHITE CHRISTMAS/Dla 2990 LET'S START THE NEW YEAR RIGHT. Good condition - 45rpm. GLOCCA MORRA/HEAT WAVE UP36140. Mint cond.

Over the page now to a startling letter re. CALL ME LUCKY.....

ALF FARROW, 44 Milne Rd., Bilton Grange, Hull, N. Humberside, HU9 4AG: We three in Hull (Alf, Vic Gilmore and Frank Briggs) have managed to obtain a copy each of CALL ME LUCKY. Yes, all three of us, and the people concerned were only too pleased to have their efforts recorded in BING. Anyone who wants the book should contact Miss Lightfoot, Hoovoys Book Service, 10, Claremont, Hastings, Sussex.

Editor: This is quite a turn-up by the Hull members but one imagines the supply isn't unlimited! Thanks to Alf for the tip. I'm sure many members will benefit.

NANCY & LARRY SHANNON 31 Oldfield Rd., Sale Cheshire (watch out for them, still doing nicely around the clubs and still including a nice Bing "spot" in the act) have for sale/exchange various LPs including the following: EARLY 30'S VOLS. 1 and 2, BING IN HOLLYWOOD 1930-34 (double set); I LOVE YOU TRULY, RHYTHM ON THE RANGE and SONG OF THE ISLANDS (all Corals); BING ON THE AIR (Vol. 2 (Kraft Music Hall 1937) They also have 78s, not mint but eminently playable: ONLY FOREVER/MOON OVER MADISON SQ. PRAIRIELAND LULLABY/LEGEND OF OLD CALIFORNIA: BLUE SHADOWS ON THE TRAIL/SWINGING DOWN THE LANE: MULE TRAIN/DEAR HEARTS: QUICKSILVER/HAVE I TOLD YOU LATELY: SO IN LOVE/WHY CAN'T YOU BEHAVE: APRIL PLAYED THE FIDDLE/HAVEN'T TIME TO BE A MILLIONAIRE: TRUE LOVE/WELL DID YOU EVAH? LPS are new and unplayed.

LIONEL FAIRPOINT 86 Ellesmere Aven. Mill Hill, London, NW.7 invites cash offers for following EPs all in good+ condition: R30018 RETURN TO PARADISE ISLANDS: OE9353 TO BALI AND MOROCCO. LPS LA8602 BLUE SKIES: LA8606 WHEN IRISH EYES ARE SMILING: LA8687-8726-8732-8743 - COLLECTORS' CLASSICS VOLS 1-6 omitting 4. LAT 8044 WHITE CHRISTMAS (film)

BILL HUNTINGTON, 266 Westminster Rd. Morecambe, Lancs WANTS: TRAVELLIN' TWO-BEAT: IN A LITTLE SPANISH TOWN. Has for trade Bing's first LP for Decca BING SINGS THE SONGS FROM BROADWAY Decca DL5000.

'ello, 'ello! A non-Bing requestion: MRS. BETTY LONNKUIST, 20 Tennyson Rd., Penarth, S. Glam keenly wants ANY record which includes MARIO LANZA singing COME BACK TO SORRENTO - Betty know its on the soundtrack from the film SERENADE, but any album would be appreciated. The lady also wants some John Hanson albums which are proving most difficult.

FRANK MURPHY, 32 Ferndale Aven., Wallsend, Northumberland, our BINGPICS man, can offer a unique set of "live" action colour photographs taken during Bing's Broadway shows in Dec. last - thanks to John McAllister. BING, WITH KATHRYN, MARY FRANCES, HARRY, NATHANIEL, ROSEMARY CLOONEY & TED ROGERS..--20 postcards £8,00 (17 dollars). There are also addition to Frank's list of BINGPICS (new members will get it with this issue) -postcards 15p each, min. order of five (US 3 for one dollar) order by nos. please:

68 Bing and Bob: Road to Hong Kong.
69 Bing, same film, unique shot.
70 Bing, Bob, Joan Collins, cricket shot.
71 Bing in Surrey - 1961
72 Outside Buckingham Palace 1960.
73 Bing & Kathryn London 1960.
74 Arriving & Dublin Airport, 1961.
75 Golfer Bing - 40's.
~~76~~ With the Dublin Singers pose 2 1966
76 Bing - Paramount pose 1935.
77 Bing, Lindsay, Phillip, Dennis TV 60's
78 Signing autographs Surrey 1961
79 London Presentation: Trinidad Legation
80 Holiday in Europe) 1960.
recording session '60.
81 Bing/Dean Martin, TV 60's.
82 Bing at the races 1960.
84 With the Dublin Singers pose 3 1066

Frank also has MOVIE MILESTONES: special souvenir sets (1) ROAD TO MOROCCO, 5 shots 75p (2 dollars); (2) BELLS OF ST. MARY'S 10 shot £1.50 (4 dollars) (3) ROAD TO ZANZIBAR 5 shots 75p (2dollars); and (4) ROAD TO UTOPIA 10 shots £1.50p (2 dollars) Taken from "move" stills and good value. There are also in the BINGPICS series additions of postcards taken from songsheets, price as above and all featuring Bing of course:

85 Galway Bay. 86 Pennies from Heaven. 87 Poinciana 88 Moon Got in my Eyes 89 May I 90 There's a Goldmine in the Sky 91 Dixie 92 Constantly 93 Ac-cent-uachte the Positive 94 Two for Tonight 95 San Fernando Valley 96 Empty Saddles 97 Blue Hawaii 98 That Sly Old Gentleman 99 Mexicali Rose 100 Too Romantic 101 On The Sentimental Side.

ALBUMS CURRENTLY AVAILABLE: A heartcry from Les Gaylor - and your Editor - please print a list of albums that are currently available. Not necessarily in Boots, Woolworths, or Tesco's tho' some of them are. But ordering from a good record shop should bring results:

At My Time of Life. UA. 29956
That's What life is All about UAG 29730
Wrap Your Troubles in Dreams RCA LSA 3094
Mr. Crosby & Mr. Mercer MCA CDLM 8025
Bing Goes Latin. MGM 2354-028
A Southern Memoir London SHU8489
The Emperor's New Clothes/A Christmas Story London LGK 137
High Society MGM SLCT 6116
Songs I Wish I Had Sung MCA CP 26
A Time to be Jolly Daybreak DAL 2007
Live at the Palladium K-Tel NE 951
Special Magic of Bing Crosby MGM 2353-101
Bing & The Andrews Sisters 2LPs MCA CDMSP 804
The Great Country Hits. Capitol Vine VMP 1004
The Very Best of Bing: World Records (Mail Order) - PO Box 11, Richmond, Surrey, TW9 1QP.
Tom Sawyer - reading of Mark Twain's Story 3 LPs Argo ZSW 561-3
Where the Blue of the Night MFP 50249
A Couple of Song & Dance Men (with Fred Astaire) UAS 29888
Hey Jude, Hey Bing. London SHU 8391
Mono London HAU 8391
Many Happy Returns. Vocalion VLP 1
Bing Sings the Great Songs MCA MCFM2721
White Christmas. MCA MCF 2568
Christmas is a'Coming MFP 50314
Bingo Viejo (due March '77) London SHU8499
Special Magic of Bing & Satchmo MGM 2353 084
Best of Bing MCA MCF 2540
This is Bing Crosby: 2LPs RCA DPS 2066
Bing - A Musical Biography 5 LPs MCA CDMSP 801

Two that can only be got at specialist shops: BING CROSBY - RARE EARLY RECORDINGS (Biograph BLP C 13)
BING CROSBY AT HIS EXTRA SPECIALE (Avenue International 1018)

That should see your pocket money off for a week or two.....and perhaps surprise you that so many albums of Mr. C. are available currently. Actually there are others - some with only one or two tracks by Bing, or obtainable only from abroad. The above should not be too difficult.

MR. DAVE CAREY, THE SWING SHOP, 1 B Mitcham Lane, Streatham, London, SW16 on my request, will send any of these issues to overseas members. Mr. Carey also stocks rare albums of radio recordings &c. When enquiring mention the ICC - and enclose SAE in the first instance.

And if I may have a final postscript? (Editor - You May! Leslie....)

CONGRATULATIONS DEPARTMENT: To Ken Barnes, Pete Moore and Alan Warner for their album RED RIVER VALLEY with SLIM WHITMAN which has reached No. 1 in the album charts.

To Roy Chappell for his very fine performance on Hughie Green's OPPORTUNITY KNOCKS on February 14 (ITV) Roy was superb and in a class of his own.

MEMBERS MAY HAVE CAUGHT THE EXCELLENT MENTION LESLIE GAYLOR GOT FROM PETE MURRAY IN HIS "OPEN HOUSE" PROGRAMME ON BBC RADIO. IT WAS ON THE OCCASION OF HIS BIRTHDAY - LESLIE'S - ON FEB. 10. LAST.

We gather its no use blaming Ken Barnes or United Artists for the tardiness of Bing's WHEN A CHILD IS BORN.....if Bing had recorded it when they first asked him to it would undoubtedly have hit the jackpot. We hear also that Sinatra has sent over for Bing's three UA albums...perhaps HE wants Ken, too.....

The 4-minute sound-colour home movie of Bing at the Palladium Stage Door June '76 is still available from Frank Murphy at £7.00 (or 14 dollars)..features also Frank, Margaret Jones, Les Mackin, John Joyce and other ICC members including Robert Girling.

DEFINING CROSBYANA - no mean task! But it is attempted here by JOHN BIGNELL

Gently musing on the irony of the Osmonds (I think!) making the 'charts' with their version of DEEP PURBLE, and other bizarre happenings in the contemporary music world, I fell to wondering what a gulf exists between Mr. Crosby and those who so easily gain the glib appellation of SUPER-stars today. One recalls the strangulated version of SAILING which came close to marring an excellent TV series! I've seen it many times that "Bing started it all...." Well, who's going to blame him for what happened? The Wright brothers, when first they flew, had no idea that aeroplanes would be used to rain down bombs on innocent people, did they?

We do, I suppose, have this in-built superiority about Bing and the reasons are so obvious we needn't go into them; his approach to a song, his interpretation, his diction, style, his unique timbre all bring to vivid realisation the axiom that comparisons are odious. Why, even songwriters (with certain meritorious exceptions - in a lamentable minority) seem as if they cannot bother to think up a lyric which involves more than the endless repetition of one line. As for the uncouth accompaniment of groups (now being called "bands"!), well let's think of pleasanter things.

And automatically one of those "pleasanter things" is Bing. What led, or leads, to Crosbyana? Well, for me it is so many things connected with him and the tremendous pleasure he has given and indeed, continues to give - the voice that so truly seems to have been with us all our lives. Yes, old and young for certain!

It is that almost indescribable sense of elation and pleasure on hearing the Crosby voice, whether singing or speaking. It is the thrill of unexpectedly coming across a long sought-after Crosby album, or a tatty but playable 78 in a secondhand shop.... it is receiving a friendly letter from another member of the Circle full of news and views of the Crosby scene. It is the excitement of hearing the new issue of BING falling on the mat. It is equally exciting when another postman rings and puts into your hand a parcel which you just know contains another long-awaited record, perhaps a tape, cassette...Crosbyana is the immediate lift and perk-up you get when a Bing record suddenly appears amid the welter of rubbish being pumped out over the radio... or the showing of a ROAD film on the TV (and as Bert Bishop has observed, these just not 'date'); a Bing interview popping up on radio/TV, full of unabashed modesty, disclaiming he is a legend, aghast that he is responsible for millions of melodious memories all round the world - see for example the Sheffield Spotlight in this issue. Wartime, peacetime, depression, so-called-boom time...births, marriages, even the melancholy of death...the voice of Crosby gets associated.

More, Crosbyana is Leslie Gaylor arranging his holidays to coincide with Bing's visits to Britain - often rising at 5am to travel to London from the Isle of Wight - dropping everything; it is Bob Roberts leaving his shop counter the moment a new record arrives because there is no question of waiting til closing time to hear it. It is Keith Hyde in Australia, with an almost complete collection, willing to swop SIX albums for just one old 78 - I'M CRAZY OVER YOU with Sam Lanin. More astonishing, Crosbyana is Reg Bristo, a man never at a loss for words normally, being momentarily tongue-tied on meeting Bing face-to-face for the first time after 40 years of waiting. It is Pat Forster - my own nomination for the title of Bing's No. 1 lady fan being dragged, reluctantly by her elder sister to see a Bing film aeons ago and developing an instant adulation for the man which is, if anything, even stronger in 1977 than it was umpteen years back....it is, Crosbyana is, Bert Bishop receiving a phone call from Bing whilst he was in London in 1975 and asserting that this gesture meant more to him than all his records! It is mums and dads in the early 30's saying: "Turn off that awful jazz. And put Bing on...."

It is, too, the perpetual wonder and astonishment we feel when we review the 50 plus years of recording and the colossal output; films, radio, television....even golf! It is the letters the Secretary receives which say "...at last I've found you. I've been a fan of Bing's since 1931...." or, those, encouragingly, which say "...I saw Bing on the TV at Christmas...and tho' I'm 14, can I join the Circle please?...." Its a wonderful world, as Satchmo sentimentall proclaimed. He could have meant Crosbyana..

WALES AND THE WORLD - - - - - - - BING SPEAKS UP FOR BRITAIN: Reprinted with acknowledgements to the WESTERN MAIL, Cardiff....

The Merthyr-born deputy leader of the Greater London Council, Illtyd Harrington has just won thousands of pounds worth of free publicity - thanks to his friendship with Bing Crosby.

Illtyd has persuaded the crooner to record a "voice-over" commentary for a British Tourist Authority film free of charge. The local government leader and the singer struck up a friendship after Illtyd had helped to organise a charity performance by Bing at the Palladium earlier this year (1976). Later the Welshman spent some time on holiday in Scotland with the Crosby family.

The promotional film is scheduled to be shewn abroad early next year - the Queen's Silver Jubilee Year. "It has not cost one American cent or one British halfpenny to get Bing Crosby to pay this tribute to Britain", says Illtyd proudly.

"He's a good friend to this country."

Entitled BING'S BRITAIN, the film features a variety of English attractions with the emphasis on golf and motoring - two of the singer's favourite pastimes.

And idea of just how much the film might have cost had Bing charged can be got from the fact that the crooner's television ads. pushing orange juice have earned him an estimated 250,000 dollars.

There is only one aspect of the British promotion that Mr. Harrington is not happy with: Crosby's knowledge of Wales appears to be sketchy. "We shall have to rectify that," says Mr. Harrington.

Editor: Another unexpected piece of Crosbyana - and illustrative of what is very apparent these days: Bing does indeed love Britain. But it is the last paragraph which is particularly interesting. We have on times mentioned the rather odd fact that while England, and certainly Scotland, and Ireland have all been visited regularly by Bing, Wales, the reputed Land of Song, never has received that distinction from the Old Master. It is a very serious omission indeed.

There seems hope that Mr. Harrington has plans to remedy Bing's lack of knowledge, and contact with, Wales. I haveoften pondered on the fact that Bing hasn't been to the Principality and wished I could do something about it. One can hardly ask even such a nice multi-millionaire as Bing - and family - to come down for a cup of tea!

Golf courses would, of course, be the big magnet - apart from the beautiful - and in places - ravaged countryside and mountains. There is a celebrated course just outside Chepstow which attracts big golf names; there is another down at St. Athan's, I believe. But the fact has to be faced, I suppose, that they do not rival St. Andrews, Gleneagles, Birkdale, Wentwood, and the other celebrated courses around England and Scotland.

On the other hand, we DO Have the Treorchy and the Morriston (and plenty of other) Male Voice Choirs! What an experience to have Bing joining in CWM RHONNDA, or SOSPAN FACH, or even the JOLLY ROGER! We shall pass a c py of this issue to the WELSH Tourist Board, and if we can find him, Mr. Illtyd Harrington. These Welsh boys do get around don't they! Makes one wonder why devolution ever became an issue. I mean, with Illtyd deputy leader of the Greater London Council, Michael Foot leader of the House (sorry, Michael is NOT Welsh, merely represents EBBW VALE), George Thomas, Speaker of the House, and forsooth Mr. Callaghan himself Prime Minister; Mr. Merlyn Rees and scores of others - not forgetting Roy Jenkins, President of the Common Market Commission. I think its England should be clamouring for devolution - if anybody MUST. The WESTERN MAIL story, by the way, carried a nice picture of Bing.

MEMBERS' LETTERS:

LETTERS

..to the Editor; please note that letters on discographical matter should be sent to JOHN BASSETT, 72 Stromness Rd., Southend-on-Sea, Essex; those on record/album issues to BERT BISHOP, Tideway, Imperial Avenue, Maylandsea, Chelmsford, Essex.

Reg Bristo,
7, Greenmeadow Close,
C W M B R A N
GWENT NP4 3NR.

LIONEL PAIRPOINT, 86 Ellesmere Aven. Mill Hill, London, NW7 3HD: I recently had a birthday and whilst indulging in the morbid introspection that follows my anniversaries these days, I got to wondering what Bing was doing when he was my age. On consulting the reference books I found that a month after his birthday in 1950 he was engaged in a remarkable series of sessions over three days that must have had the studios looking like Waterloo Station - Victor Young & his Orchestra, John Scott Trotter and Orch; Axel Stordahl & his Orch; Matty Matlock's All-Stars, the Ken Lane Singers, Jud Conlon's Rhythmaires, the Jeff Alexander Chorus not to mention son Gary. And the variety of content! Kick-off with four songs from MR. MUSIC, continue with something for the children and Christmas with TEDDY BEARS' PICNIC and RUDOLPH. Then the lugubrious I CROSS MY FINGERS and the Gallic wistfulness of LA VIE EN ROSE. Throw in million-seller PLAY A SIMPLE MELODY and SAM'S SONG for light relief. Bring in a breath of the South Seas with THE FRIENDLY ISLANDS, the Latin hills and dales (now well negotiated) of ALL MY LOVE and round off with that strange composition, a patriotic love song in an antique-shop, EARLY AMERICAN.

No wonder I ran from the house screaming "What have I done with my life?" Never mind. I've recovered enough now to - count my blessings.

HARRY NOLAN, Spokane, 7 Saxon Rise, Bexhill-on-Sea, Sussex TN40 1TF: Concerning Bing's fantastic appearance at the Palladium my wife Pam is connected with the theatres which include the Palladium (she is at the Head Office of Moss Empires) and this connection enabled me to go back stage and take a photograph of the plaque which was on Bing's dressing-room and which, I believe, was presented to him by the ICC. Should you or any of your members require copies I shall be most happy to get them done - probably around 20p a copy. Again, with the help of my wife, I was fortunate enough to phone Bing on the private line in the Palladium and managed to have a few words with the family. I asked Bing if I could meet him at all during his appearances and he immediately agreed to meet me next day at the stage-door. Arriving at 6.45pm after having been to Buckingham Palace we chatted for some minutes and he signed a number of things for me. While this was going on my wife was chatting to Kathryn. After giving her a box of chocolates which Bing, standing a few yards away, did not fail to notice, Pam asked Kathryn to sign her book BING AND OTHER THINGS. On opening the cover she saw that Bing had already signed it. This, we had to explain, was done on a previous occasion when I met Bing and Kathryn wasn't present. This caused quite a chuckle.

One other person I met in the Palladium bar was Anne Shelton. We spoke and I asked her if she still had that "two-bob-bit". I'm sure you remember the incident? She promptly took it from her handbag and let me hold it! After all these years I was thrilled as I never thought I would be so lucky. I saw Anne again at the end and she told me that Bing too remembered that "two-bob-bit"!

Editor: Harry has me stumped for I have to confess I don't know the two-bob story. But I too did see Anne at the Palladium - and suggested she should be on stage with Bing. She gave a philosphic shrug of her elegant shoulders. The plaque Harry refers to was the one presented to Bing by our member EDWARD TI. HALE, of Highbury Hill, London and he must have been proud at the use to which his gift was put. And you know where to write if you would like a photograph of it - and Bing's dressing-room door! Newer, and younger, members may not know that Anne did a fabulous duet of EASTER PARADE with Bing, at very short notice, in 1944 at the famous Stage-door Canteen. And remains one of Britains' finest vocalists.

JACK BRADY, 47 Hawker Aven., Plympton Park 5038, Adelaide, S. Australia: I am one of Bing's bobby-soxer brigade, 62 years old, perhaps getting a little senile in years but NOT in musical taste. My children think I'm a little square but, of course, they are the unfortunate victims of an age when wriggling hips, grotesque sounds, and no tunes or lyrics are the order of the day.

I feel I should apologise for the typewritten letter and its mistakes but two years ago I had a fight with a couple of strokes and I don't know who won because I have a permanently paralysed right arm - but I'm still breathing! But what a wonderful gift God gave to this troubled world of ours when he created Harry Lillis Crosby, and how I envy you people in the UK and America who have actually seen and heard Bing. I'm afraid I don't perhaps come into the category of "large collector" with about 600 of Bing's songs but I have, over the years, had so much enjoyment and peace of mind just listening to the songs that bring memories flooding back. And somehow they make the struggle to survive just that much easier to endure.

I am anxious to find out how to get some of the records that have been reissued - recently we had here THE BING CROSBY STORY VOL 1, covering the years 1929-32 which gave a wonderful sample of Bing but was, naturally, only a drop of the volume turned out by Bing. A vol 2 covering 1932-34 was promised but despite my efforts I have had no success with this. My son brought me back from America last year a long-player of Paul Whiteman which featured the Rhythm Boys and also a record called BING IN THE THIRTIES when his style was a kind of era between early and crooning, when he sang I APOLOGISE, FADED SUMMER LOVE, MANY HAPPY RETURNS OF THE DAY etc and strangely enough that style of Bing's appeals to me equally as much as the soft, velvety tones he developed later.

Editor: A lovely, brave, letter. We have put James in touch with some of the Australian "giants" - and had to tell him that Vol. 2 has not - so far - been issued. Jim has obviously picked up our ACE OF HEARTS album with the songs he mentions. I'm sure Keith Hyde and one or two others can do something for Mr. Brady.

SEAMUS KELLY, 34 Tudor Way, Dines Green, St. Johns, Worcester: My love of Bing goes back to when I was a boy in Ireland in a little town called Moate., Co. Westmeath in the very centre of the very centre of the land. There were no record shops in that little town so I used to cycle the ten miles to Athlone on the Banks of the Shannon - Count John McCormack was born there - and at a little shop run by a grand old lady Mrs. Walsh. It was when I heard Bing singing SAN ANTONIO ROSE that Istarted collecting Bing, but it was about three years later that I bought a gramophone pick-up to play thro' the radio - and then I started ordering two records a week. Among the first I bought were JUST A GIGOLO, STARLIGHT, PLEASE, BROTHER CAN YOU SPARE A DIME, , all on Columbia, with LOVE IN BLOOM, PARADISE, MY HONEY'S LOVIN' ARMS. I had quite a collection when I left home in March, 1957 but they are always there to play when I go home on holidays. I can recall bitterly cold wintry days when I cycled to collect HOME COOKING, SAM'S SONG, MARSHMALLOW WORLD, TRADEWINDS, BLUE SHADOWS & WHITE GARDEN ias, I often wander back in memory to those carefree days. I'm 43 now - both wife and daughter are Christina and they, too, love Bing. My daughter, who is nearly 16, feels he's the nicest fellow in films and often says on Sundays after lunch,"I wish Bing was on in a nice friendly family film..." So truly, Bing is as popular as ever and I know he's brought a great amount of happiness to us and we will always treasure him as a kind of family friend.

Editor: Seamus brings a rare breath of the ould counthry, does he not - especially with the song-name associations of the River Shannon and the tumbledown shack in old Athlone....carefree days indeed cycling thro' the bitter - but bfacing no doubt! - weather to pick up the prized Bing records in the middle of Ireland....the thought occurs that some of Bing's early records were still available there many, many, years afterwards?

Seamus reminisced on some of the records he would love to have reissued - some were the early Columbias we all want but some indicated that he may be unaware of BING'S HOLLYWOOD, albums Nos. 1 to 15. So, he has some treats in store. And our regards to the two Christina's in the life of Seamus.....

LES STREET, 8 Wyfan Place, Mynachdy, Cardiff, S. Glam: Whilst looking through of my scrapbooks I came across a cigarette card from Park Drive. It was a Champions of Screen & Stage Series, card No. 4, and was an early portrait of Bing in a sailor cap. It gives a brief history of Bing, date of birth etc., and then states:
"Recently heard in COLLEGE HUMOR and TOO MUCH HARMONY and his recent filming included ALICE IN WONDERLAND."

Can anyone throw any light on this? Did Bing do any work on an early 30's version of the classic tale? And looking thro' some old copies of the CROSBY COLLECTOR I came across another item about an old MGM "short" called STAR NIGHT AT THE COCONUT GROVE in which a roving camera picked out various stars having a night out at the famous nightspot. Bing was so picked out and he got up and sang a song called I SAW STARS. Can anyone tell me anything about this, too? Have any members seen it?

Editor: The definitive work on Bing's films, THE ROAD TO HOLLYWOOD, by Fred Reynolds and collaborators, makes no reference at all to ALICE IN WONDERLAND And this work includes all films scheduled for Bing but which did not eventuate for one reason or another. The cigarette card remains a mystery therefore - unless there is an elementary explanation, e.g. they were misinformed! Les has the title right of the second, a two-reel film in colour made late 1935 and released in March 1936. A note by the compilers of the book says: "Mary Pickford introduced Bing Crosby at the microphone and after some cross-talk between them he sang. According to information from MGM the song was WITH EVERY BREATH I TAKE, but reports from USA and Australia indicate that the song almost certainly was I SAW STARS." This song Bing never recorded commercially - and the note seems to indicate, perhaps, that the film hasn't been shewn here. Certainly I have never seen it. If anyone has we would be glad to know.

LES STREET also had a couple of record queries: "In another issue of the COLLECTOR there was an interesting item by Les Gaylor stating that Brunswick had repressed a number of Bing's 78s and had come up with an A master of SWEET LEILANI (02412) and also a B master of MAYBE I'M WRONG AGAIN (01952). The Mells & McBridge Discography doesn't give two masters to either of these - but I would assume Les to be right! Obtained last year the London LP of THE EMPEROR'S NEW CLOTHES and A CHRISTMAS STORY - have London issued any others in this vein, i.e. ALI BABA & 40 THIEVES, JACK B NIMBLE etc. Finally, Bing and the Andrews Sisters issues on Coral covered practically all the great recordings this great team made but I notice HOT TIME IN THE OLD TOWN OF BERLIN is missing. Has this title been reissued over here at all?

Editor: Cor! But yes, there were A and B masters of both songs; in the case of SWEET LEILANI, the B was most prolifically used but both appeared here! Both masters of MAYBE I'M WRONG AGAIN were issued here, also. There are only minor differences in Bing's phrasing to distinguish them. As ever! HOT TIME was not issued here but in the States on (their) Decca label and also on a "V"-disc. The London label hasn't issued any more "story" albums apart from the one Les mentions.

> But on the subject of records (and we do tend that way!) what other artist could sing a 32-medley of his/her hits in around 40 minutes - and all big hits, too - yet still omit such blockbusters as JUNE IN JANUARY, LOVE IN BLOOM, TEMPTATION, ANNIVERSARY WALTZ, BUDDY CAN YOU SPARE A DIME, MARCHETA, APPLE FOR THE TEACHER, WITH EVERY BREATH I TAKE, BELLS OF ST. MARY'S, HOME COOKIN', MCNAMARA'S BAND, and, of course, many, many others....

ARNOLD S. BAKER, 48 Groomsport Rd., Bangor, Co. Down: Vocal histrionics? From Bing? Bert Bishop said so but surely any Bing man knows Bing doesn't indulge in these, probably for three reasons - his innate good taste, his lack of the need for such things (the matchless voice has always been enough) and lastly, he wouldn't know how! Also, Mr. Bishop's remarks about "standards" smacks of insularity? We rather older people steeped in wonderful nostalgia and childhoods filled with Bing singing songs by Berlin, Gershwin, Porter, Kern, Warren and so many others should not blind ourselves to the fact that some great songs h ve been written in recent years. Indeed, I've heard Bing say so. And if there was a question-mark over THE WAY WE WERE surely Bing removed it by his beautiful and indeed moving version of this song. And, lastly (!) one could take exception to Mr. Bishop's remarks re. "noo!" Is Bing to be criticised

for being an American. For myself, I look forward to many more superb albums like this from Bing in the certain knowledge that they will all be in the perfect good taste which is such an essential part of the Crosby character.

Editor! Whoops! What have we here, then? Arnold is a newer member - and not used to our little ways! Bert Bishop won't like me "defending" him, but it is really quite simple! Bert used "vocal histrionics" about ONE line...and its a matter of opinion. As for "noo", its the sheer repetition of the word in WHAT'S NEW that surely makes it a bit of a target! Still, as your Editor did indeed point out following Bert's excellent review, Bing IS American - and he has met the Dook of Edinburgh, as he said in an interview! As for "standards" - well, only time can tell. I personally like THE WAY WE WERE; but I would hesitate to assert it will become a standard - such as, for instance, STARDUST, TIME ON MY HANDS, OL' MAN RIVER, DEEP PURPLE and so on. But - time alone will tell. As for Arnold's final sentence - we all heartily concur. None more so than Bert!

You may be interested to know that when Judy Alan, the Dunferline schoolgirl was interviewing Bing (and between shots) she took Bing to task for NOT singing WHITE CHRISTMAS at the Usher Hall. Bing chuckled and said he would certainly remedy that in future - even if it was grossly out of season!

BERT BISHOP on BINGO VIEJO continued: throwaway Crosby style. When I first heard it it gave me goose-pimples of pleasure, and I groaned in recognition of echoes of the past. yes, this is our Bing all right, and singing a delightfully rhythmic song that even has the orchestra turning on the "big band sound" for a bar or two. With SPANISH EYES, Bing leans into the lyric as much as with any track; but it is not outstanding song in the first instance and tends to pass by almost as an extension or forerunner of other tracks. I can't fault it, but it definitely fails to hold attention like most others of this collection.

Bing closes with a song he first recorded in 1960 and again in 1965. Being a lovely song with positive and meaningful words it is deserving of considerable attention. Inasmuch he has already recorded it twice its place might have gone to something new; but one can hardly decry its value and rightful place on this MEXICAN album. Hence, THE BREEZE AND I sounds just right for the closing song, especially as the deep, rich timbre of Bing's voice shows up so well on the middle and low range notes of this song. The orchestra is in fine form too; any rough edges nicely rounded off in a smooth accompaniment. Altogether a very satisfying conclusion to a collection which is as good, perhaps better, than we originally anticipated, bearing in mind the musical arranger rather than our "old pal Bing" who is as 'constant as the moon' in whatever country or language he records.

The sleeve is very colourful, featuring a full-face photograph of Bing wearing a Mexican straw hat - certainly you won't miss him in the record racks! On the rear the titles and composers appear in one vertical column beneath which is a 500-word account of Bing's recent activities dating from his 1974 illness. One still goes cold at the remembrance of that desperate month. There is no mention of accompaniment but Decca takes the opportunity to advertise SOUTHERN MEMOIR and FEELS GOOD, FEELS RIGHT! both pictorially and by full title-listing. Let's hope sales of all three may lead to more good things from Decca - with material like this we have, as Bing says, "much to be thankful for."

Editor: Bert has thoroughly wetted my appetite - I think they get albums at the North Pole before we do in S. Wales! So, I haven't heard it as we write....but I'm wondering if in the next issue Bert will do his "hat-trick"! By which I mean: he doesn't care for THE WAY WE WERE, and now dismisses SPANISH EYES! Of all the songs I've heard in the last dozen years I would say the latter stands most chance of becoming a "standard" - things we've been talking about from time to time! However, we'll have more to say about the Mexicano album next issue. BESAME MUCHO was "Latin" first being written by one Velazques....BREEZE & I is the - as Bert says - beautiful old Spanish composition ANDALUCIA to which a lyric was written. But its all sterling evidence that we don't all think alike!

LES BRICE, 5 Rush Green Gdns, Romford, Essex has been conducting a sterling one-man campaign to get Bing albums reissued from other sources - and in the process has learned from MCA that BING & CO will almost certainly now be issued NEXT CHRISTMAS! He has also learned that RCA know nothing about HOW THE WEST WAS WON - and would he kindly forward details! Les has also been pressing for reissues of Warner and Reprise albums, not to mention the many tracks that Capitol have available. He received the surprising reply from WEA(?) records that "the rights to all these releases (Warner/Reprise) have reverted to Capitol Records. This, Les. says, infers that they were originally Capitol tracks - which they are not! Anyway, seems Capitol are now very interested in reissuing the tracks they have of Bing - and have asked Les what they are! Trump that, if you can! I must say Les displays a knowledge of the intricacies of labels I must catch up on.

Nor do we have a very clear picture of the best deal you can get with regard to the SPOKANE albums, and we are anxious that members desiring these early Crosby records should get just that. In a recent communication LARRY KINER who sponsored the albums with Bing's permission, says the records are 5.50 dollars each plus postage. Well, the £ is worth only 1.7 dollars so you can work that out; at home MIKE MANN, 153 Francklyn Gdns, Edgware, Midd'x HA8 8SB says he can supply them to members at £4.50 inclusive of postage. Larry Kiner's address is PO Box 724, Redmond, Washington, 98052 USA. These come surface mail and therefore take several weeks. These albums cost around £5.50 each in the West End. Write to Mike for details.... But then again, RAY FORSTER, 5 Lingfield Grove, Broadgreen, Liverpool L14 3LG gives a graphic illustration:

From Larry Kiner: 3 Spokane/Totems at 5.50 dollars each = 16.50; airmail 10.60 dollars At 1.70 dollars to the £ this is £15.94. Cost of Bank draft £2.00 and postage 11p makes a total of £18.05p. Therefore each record cost £6.02 with a 1 month delivery time. Records from THE SWING SHOP 1b Mitcham Lane, Streatham, London, SW16 - Two Spokane LPS quoted at £8.58 inclusive of first-class mail, i.e. cost per record £4.29. Moral? Let the professionals import your records for you. Fair enough - but Mike Mann's still looks a fair offer. Ray also reported that Radio City, Liverpool's commercial radio station had a Christmas Day phone link-up with Bing - but to quote Ray, you never heard such an inept interviewer as the chap this end! The only thing new and to interest us was Bing, in reply to a question, saying that ALL the money he earns these days goes to charity.

This is what I call the "horror" page - the last one when I am acutely aware of all the excellent material that has been omitted. Lovely letters, much of Bert Bishop's BING ON THE BOX, alas - look at all that Crosby golf that's been on the box! And what about a letter, obviously in a very, very young hand saying could she have some information about the ICC please? It turned out to be nine-year-old Helen Cain, of Prescot, Merseyside acting as secretary for her Dad! Finally I received: "My dad and I are very pleased with the BING magazine and I want to join The Circle for him." As I said, delightful. Then there was Jim McCarthy, of Tottenham who subsequently wrote: "Strange as it may seem, but quite by chance, I unintentionally picked up a re-recording of an early Bing record - for the life of me I can't remember where - and altho' I have mainly been a classical record collector when I played this record I was instantly reminded of my young boyhood days - and I must add that I was hardly ever interested in 'crooners'. This one record gave me the same spiritual uplift as a recording of 'La Fille Mal Gardee'...I have to do something about listening to just one record. You say he sang an 'obscure song' in 1926 - this is certainly news to me. I had a fixation he began singing in earnest around the 1930's..." Hard work being Secretary/Editor - but wonderful rewards!

We can squeeze in a final TRADING POST item: KEVIN ANDERSON, 144 North Reeder Aven., Covina, California, 91724, USA: wants C4736 DEAR FRIEND and 01140 OL' MAN RIVER (both 78s) Indian Col. 30158 - BY THE LIGHT OF THE SILVERY MOON, also Indian 30175 BUT NOT FOR ME; Dutch CBS 88142 (2 records); Swedish MCA COPS 7683/1-2 (two records) and New Zealand MAPS 8206 ITS EASY TO REMEMBER. Will send ANYTHING issued in the States in exchange, including the new 4 LP set BING & FRIENDS (radio programmes).

Enthusiastic letters are already rolling in about BINGO VIEJO - and I still haven't got it! Torture over, we tried to get a quart into a pint pot...Till June.....